

THE ATHENÆUM

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No. 2715.

SATURDAY, NOVEMBER 8, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL ACADEMY OF ARTS.—The PROFESSORSHIP OF CHEMISTRY (as applicable to the Fine Arts) in the Royal Academy of Arts is now VACANT. The Professorship is Tenable for Five Years, the holder being eligible for Re-election. The amount of the salary and the nature of the duties may be learnt on application, by letter, to the Secretary. Candidates must send in their testimonials, addressed to the Secretary, Royal Academy of Arts, Burlington House, Piccadilly, W., on or before Saturday, November 22nd.

MINING.—ROYAL SCHOOL OF MINES, Jermyn-street.—Mr. WASHINGTON W. SMYTH, M.A. F.R.S., will commence a Course of SIXTY LECTURES on MINING, at half-past Three o'clock, on MONDAY NEXT, November 10; to be continued at the same hour on each succeeding Tuesday, Thursday, Friday, and Monday. Fee for the Course, 4l.

EVENING LECTURES TO WORKING MEN.—ROYAL SCHOOL OF MINES, Jermyn-street.—The First Course of the Session, consisting of SIX LECTURES on VOLCANOS, by Prof. J. W. JUD, F.R.S., will be commenced on MONDAY, the 17th inst., at eight o'clock.—Tickets may be had at the Museum, Jermyn-street (where the Lecture will be delivered), by Working Men only, on next Monday Evening, the 18th, from Seven to Ten o'clock, on payment of 6d. Each applicant is requested to bring his name, address, and occupation written on paper, for which the Ticket will be exchanged. F. W. RUDLEIGH, Registrar.

SUNDAY LECTURE SOCIETY.

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ST. GEORGE'S HALL, Langham-place, SUNDAY AFTERNOON, the 9th of November, at Four o'clock precisely, MONSIEUR D. CONWAY, M.A., on EASTERN RELIGIONS.
Member's Annual Subscription, enclosing remittance to the Hon. Treasurer, W. H. RAY, Esq., 15, Gloucester-crescent, Hyde Park, W. Payment at the Door, One Penny, Sixpence, and (Reserved Seats) One Shilling.

THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION will finally CLOSE on SATURDAY, November 8th.

CH. MERYON EXHIBITION.—This great Exhibition of the Works of the late CH. MERYON, Architect, will be opened on MONDAY, November 11th, at 10 o'clock, at the Rooms of the Society of Arts, 1, Great Marlborough-street, W. Admission, One Shilling, including Catalogue.

CRYSTAL PALACE PICTURE GALLERY.—(Twenty-fourth Season) is NOW OPEN, with many NEW WORKS by celebrated English and Foreign Artists. Catalogues, including the VICTORIA CROSS GALLERY, price 6d. The yearly sales average 7,000l.—Apply to Mr. C. W. WASS, Superintendent of the Gallery.

CAVENDISH LIFE CLUB, 86, High-street, Marylebone, has RE-OPENED for the SEASON.—Monday, Wednesday, and Friday Evenings, Seven to Nine P.M. Suite Models, Male and Female, every alternate fortnight.

A NEW ENGRAVING by SAMUEL COUSINS, R.A.—The PROCESS OF THE MATILDA, painted by Sir JOSHUA REYNOLDS, the Property of Her Majesty the Queen. This Engraving, the last of the Series of Reynolds's Works, will be issued in a few days. Finished Proofs can be seen at the Rooms of the Publishers, F. & D. COLNAGHI & Co., 15 and 14, Pall Mall East; and THOMAS McLELLAN, 7, Haymarket.

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TO LECTURERS, &c.—SOUTHAMPTON POLYTECHNIC INSTITUTION.—Any Lecturers, Managers of Concert Parties, &c., who have not sent Prospectuses, with Terms, &c., are requested to send at once to the Secretary, HENRY MARSH GILBERT, Ye Olde Bole Shoppe, Southampton, as the new Session is about to be arranged. The Lectures, &c., are held on Wednesday Evenings, in the Hartley Hall, and attended, as a rule, by about 1,000 persons.

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SATURDAY, NOVEMBER 8, 1879.

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LITERATURE

Memoirs of Edward and Catherine Stanley.
Edited by their Son, Arthur Penrhyn
Stanley, D.D., Dean of Westminster.
(Murray.)

It was well that the Dean of Westminster should bring back to the remembrance of the passing generation, and should introduce to the acquaintance of the younger men of to-day, the kindly figure of his father. Nearly thirty years ago this memoir of Edward Stanley, Bishop of Norwich, was prefixed to a volume of his sermons (*vide Athen.*, No. 1219, p. 266), and with some few alterations it is now reprinted for a new and probably a wider circle. To the memoir are added selections from the diary and letters of his wife, who was daughter of Mr. Leicester, the rector of Stoke-upon-Tern, and these extracts are not the least interesting part of the book. Indeed, the reader will be inclined to make a complaint which it is certainly very seldom necessary to make in these days of biographies: he will almost wish that the memoir of the bishop himself had been fuller. It may be that a certain reverential reserve has held back the pen of a son from that personal description and those characteristic anecdotes by which we learn what any one really is. But, however this may be, there is a curious absence of those picturesque touches which form a chief charm in Dean Stanley's style, and we lay down the book with the feeling that, though we know pretty well what the bishop did, we hardly realize what the man was like. We want, too, to know more about his friends, to see extracts from his letters, to hear of him with his family, and to have his country home at Alderley and his mode of life at Norwich described to us.

The Stanleys of Alderley are a vigorous offshoot of the greater family, the Stanleys of Knowsley, and Edward Stanley was the second son of the then baronet. They were staunch Whigs, and their liberalism showed itself less in a desire to overthrow and change than in a certain largeness of view that loved to recognize the good in all varying forms of opinion and of thought. Speaking of his father, the Dean of Westminster says:—

"Such a type of Liberal, perhaps, would not altogether fulfil some modern exactions, but it

was not thought unworthy of the kindness and friendship of such ecclesiastics as Reginald Heber, Arnold, and Milman, or such statesmen as Lord Melbourne, Lord Russell, and Lord Lansdowne."

Edward Stanley was born in London in 1779. As a child he had a craving for the sea, and used to leave his bed and sleep on the shelf of a wardrobe by way of imagining himself in the berth of a man-of-war. And the passion for a sea life, and all that it implies, always clung to him. He was never tired of reading and hearing about the navy; he knew the names of every ship and every officer, and used to astonish old captains with the accuracy of his knowledge. But he was destined for the Church, and finally (after a desultory and inadequate training at various schools) he went up to Cambridge.

He always spoke gratefully of what he owed to Cambridge, and a year or two after leaving it he was presented by his father to the family living of Alderley. This was to be his home for more than thirty years, and a most happy home it was. His wife was a woman of remarkable character, of sound judgment and clear head. She took a keen interest in all her husband's labours, and helped and encouraged him in every way. There children were born, and close by at the Hall lived Edward Stanley's elder brother, who afterwards became so well known in the world of politics as the first Lord Stanley of Alderley. Alderley village itself had been a neglected place enough. Often, out of a rural population of 1,300, there were not enough in the church to form a congregation, and Stanley's predecessor "used to boast that he had never set foot in a sick person's cottage." But all this was now to be changed. Edward Stanley went to work with a will. "His parish was his ship," and he would have nothing that was not "shipshape" and as it ought to be. The schools were reformed, the poor were visited, the whole parish was taught to look upon its parson as a friend in time of trouble, and the best adviser in every case of difficulty. Before long the church was full, and Dissent had almost died away.

Meanwhile he had other interests in his love of natural history, and more especially of birds. 'Stanley on British Birds' is still read, as it well deserves to be, and it is perhaps by this book rather than by any professional success that Edward Stanley will be best remembered. He had the faculty of perceiving and marking down the smallest detail in regard to the flight and habits of birds, and he had the further faculty of being able to record his observations in vivid language.

No doubt he felt at times a certain sense of isolation when at Alderley, for many of the neighbouring clergy did not like the tacit reproach which his devotion to parochial duty cast on their more careless lives. Many, too, did not understand—or, if understanding, did not sympathize with—the Liberal views on politics which he always maintained in a most outspoken way. He published a pamphlet on behalf of Catholic emancipation, and, though generally abstaining from taking any personal part in mere party politics, he once went over to Anglesea to give his support to a nephew,

against whom, as a Whig, charges of irreligion and infidelity had been brought.

A great change occurred in that useful, quiet life when Bishop Bathurst of Norwich died (bishops were always dying, to plague the unfortunate Prime Minister), and Lord Melbourne offered the bishopric to Edward Stanley. The appointment created some comment and some amusement. Stanley was chiefly known as an ornithologist, and it was pertinently—some might say impertinently—asked whether a taste for birdsnesting was in future to be a qualification for a bishop. But Lord Melbourne knew what he was about. The see of Norwich had been long presided over by an easy-going old man, and everything was falling into neglect and ruin. Alderley itself, when Stanley went there, had scarcely needed so thorough a reform. The laxity was such that the diocese had become a byword in the Church. There were numerous pluralities, constant non-residence, and great carelessness in the administration of the rites of baptism and burial. Stanley was just the man to set these abuses right.

"The same keen sense of professional duty which had actuated his conduct as a parochial minister actuated him in a higher degree as bishop. He was still the commanding officer of the ship; the difference was only that he had a mightier vessel to direct and more stormy seas to encounter."

And he did his duty nobly. Then, again, his liberal views were singularly in keeping with the best tone of Norwich. At that time Norwich was a real centre of intellectual life, as, a little earlier, had been the case with Lichfield; and the more remarkable of the literary circle of Norwich, the Taylors, Martineaus, and others, belonged to the class of Liberal Dissenters, and worshipped at what was known as the Octagon Chapel. A High Churchman with exclusive notions would have been singularly out of place. But Stanley could maintain the liberal traditions of Bishop Bathurst, and make himself loved and respected in religious communions other than his own. Indeed, his danger lay in the opposite direction. He had the courage of his opinions, but he failed at times in tact, and then became unhappy at the result of what he said or did. He would never learn that, in ecclesiastical matters especially, discretion is sometimes the better part of valour. So he was constantly raising hornets' nests about his ears, and often for no sufficient purpose. His installation sermon occasioned a stupid charge of heresy. He subscribed to a volume of sermons by an old Unitarian minister, and it was long before he heard the last of it. He preached for the Society for the Propagation of the Gospel in Foreign Parts, and the Committee declined to publish what was called "the boldest sermon that had ever been delivered in St. Paul's Cathedral." He was not afraid to extend hospitality to a Roman Catholic like Father Mathew, and a public singer like Jenny Lind. In each of these cases he may have felt that the occasion was important enough to justify the course he took, and that a lesson of liberality must be taught, whatever might be the personal annoyance to himself. But there were minor indiscretions, without doubt, which could do no good. There is a curious description of the bishop in

Harriet Martineau's memoirs. She writes with the cynical, almost brutal, frankness which is sometimes characteristic of her, and her picture, though true to herself, would no doubt appear to others out of proportion and distorted. Still a real likeness is there:—

"There was the nervous, good-natured, indiscreet rattle, the Bishop of Norwich, who could never get under weigh without being presently aground. Timid as a hare, sensitive as a woman, heedless and flexible as a child, he was surely the oddest bishop that ever was seen.In Norwich his care and furtherance of the schools were admirable; and in the function of benevolence to the poor and afflicted he was exemplary. But censure almost broke his heart and turned his brain. He had no courage or dignity at all under the bad manners of his Tory clergy.His innocent amazement and consternation at being ill used on account of his liberal opinions were truly instructive to a member of a despised sect; but they were painful too."

And so, constantly getting into difficulties, and always emerging from them again with no loss of esteem and respect from good and liberal men, Edward Stanley passed the remainder of his days. It was in 1849 that he died, rather suddenly, during a visit to Scotland, and then for the first time, as will so frequently happen, the simple goodness and essential nobility of the man's character were fully realized. At Norwich his people most deeply lamented their kind bishop, and at Alderley

"many a cottage was darkened, and many an eye filled with tears amongst those who felt that the same event which had left vacant a place among the prelates of England had deprived each of them individually of a dear and devoted friend."

One of the additions to this book is a short account of Capt. Owen Stanley, which is not without its interest, and then the reader passes to the selection from Catherine Stanley's journal and correspondence. Many of these extracts are on religious subjects, and show a mind of much vigour, working out conclusions from its own experience of life. There is little, perhaps, of brilliancy, but there is much of sound sense and piety. And there are occasional good descriptions of scenery, as at Alderley Mere, when the stillness is broken

"by a wild duck darting from the reeds across the lake, making a flutter and foam before her, and leaving a line of clear light behind her on her path, her wild cry distinctly echoed from the wood, and sometimes both from the wood and deerhouse together."

Then we have in the letters certain incidents which appeared at the time to be of moment, and some of which are so still. Among these is the often-repeated story of Mr. Huskisson's accident, but with new details, especially with regard to the way in which the dying statesman was received at the vicarage at Eccles, and the noble behaviour of the vicar's wife during that most trying scene.

We are really glad that the Dean of Westminster should have made us acquainted with Catherine Stanley, besides reprinting the memoir of her husband. We would thank him, too, for his own beautiful verses which conclude the volume, and which recall the two Ash Wednesdays—"Day of Ashes"—on one of which his mother, on the other of which his wife, died.

Germany, Past and Present. By S. Baring-Gould, M.A. 2 vols. (C. Kegan Paul & Co.)

Berlin under the New Empire. By Henry Vizetelly. 2 vols. (Tinsley Brothers.)

THESE works have little in common except the subject they treat of. Where the one is worthless, the other is excellent. By fostering ill feeling and prejudice, books like Mr. Vizetelly's widen any breach between nations that may already exist: books like Mr. Baring-Gould's promote their better mutual understanding. Mr. Baring-Gould has approached his subject in a judicial and historical spirit. He is interested in the theme he has chosen, and has studied the phenomena of German social and political life in the most objective mood possible. He has tried to trace the factors of this life in order to understand them properly, fully aware that to speak of results without a hint of their cause is as unsatisfactory in social as in physical science. He has, therefore, attempted in each case to explain the existence of those features in German life which have attracted his observation. "The culture of a nation," he rightly says, "is not to be measured by that of another nation, but by the standards attained at different epochs in its own history." He has borne this ever in mind, instead of merely noting defects and ignoring their origin, as has been done too often of late by English and American writers on German social life. Mr. Vizetelly, on the other hand, has gone to work in a Pharisaic frame of mind, thanking God that he is not like the countrymen of Luther and Goethe. To him everything English is admirable, everything foreign barbarous and to be treated with contumely. After having discovered that a tribe of savages live in a sandy desert somewhere in the north of Germany, and that their chief kraal, a miserable stucco erection, is called Berlin, he proceeds to tell how these creatures manage to exist, what are their institutions, manners, amusements, industries, and so on.

Nowadays, when Germany is attracting so much attention, a book like Mr. Baring-Gould's is of great value, for it brings in a brief space a *précis* of just those very things a student requires to know about a foreign nation, and on which it is most difficult to obtain information in a compact space. For instance, how few of us have ever mastered the nice distinctions that exist in the German aristocracy or understood the reasons for their pride of blood and exclusiveness! In two chapters, devoted to the upper and lower nobility, Mr. Baring-Gould has sketched a picture of this class and of its historic growth, pointing out that the stratification of German classes and the aristocracy is most peculiar and quite unlike what we meet with in England. The word "Adel," which we render *noble*, has there a more extended significance, and includes besides princes all who have a right to a coat of arms, and who would be reckoned in England as gentlemen by birth. Mr. Baring-Gould has even mastered the intricacy of German precedence, in which aristocratic rank is ignored and military rank alone recognized. The cleavage between the classes in Germany is abysmal

and the cause of much of their present discontent. It leads to isolation of interest and class glorification. "The *bauer* thinks himself everything and hates the citizen. The citizen despises the *bauer* and the noble, and the nobles live in their narrow exclusive circle, in which they waste their energies in sighing over an irrecoverable past." The laws of succession are explained in detail, but as the rules with regard to this have varied in various parts of Germany, it is not easy to generalize with regard to results.

A most interesting chapter is that devoted to peasant proprietors. Mr. Baring-Gould has a bad opinion of the effects of constant subdivision of property and small holdings. Nevertheless, he feels sure that the agricultural population are, as a rule, happier than the manufacturing, and draws the melancholy conclusion that the commercial prosperity of a country and the sum of happiness of its people vary in inverse ratio. The peasant is an important factor in the German body politic. He is a wholesome check on too rapid and one-sided development, and forms the arm, muscle, and good heart of the country, though not in any sense its brain. Of the moral degradation of the North German cities as compared with other European towns appalling statistical details are supplied. Marriages have been steadily on the decrease, while population has augmented. The initial cause is no doubt the military system, under which the first and best years of a man's life are taken from him, so that it is rarely possible for him to found a household before he is forty. Certainly it may fairly be doubted whether that nation is advancing in a right direction and giving promise of a great future where marriages are steadily on the decline and divorce becomes more common and shameless. When he comes to speak of German women, Mr. Baring-Gould's rapture knows no limit. In his estimation they cast all other European women into the shade. He says: "An Englishwoman is lovely, a Frenchwoman is charming, but a German woman is angelic." Less politely, but perhaps more truthfully, he can see faults in the men, and censures their want of polish, their boorish manner, and their eschewal of female society. They have in them, he contends, all the elements that go to make up the ideally perfect man, right principle, steady endurance, genius, and power, but he admits that the diamond needs to be cut, the silver refined.

Of German education, as practised in the schools, Mr. Baring-Gould is a sincere admirer, though even he admits that German boys seldom obtain a practical knowledge of life:—

"They grow up to live in worlds of their own creation, in ideas and theories which are not brought to the test of practical experience. It is the 'faculty' of common sense, which is cultivated with distinguished success in our playgrounds, which redeems the English schools from the sentence of utter badness which they would otherwise deserve. And it is the absence of this 'faculty' in the German prospectus which vitiates so much of the excellent teaching imparted. Better give the pupils a good playground and confine them daily for three hours within its barriers than seat them for the same time before a black-board to study the theory of political economy."

"German boys have no public games. All

their energies are used up in their studies. They take no violent exercise except on the ice in winter. School-work is exhausting, and it takes all their energies out of them. In it they do take an interest. And the reason—or one principal reason—why they do so is because from early childhood it is impressed on them that their whole future depends on it. The *Abiturienten-Examen* is the Day of Judgment looming before the children's eyes, and their childish life is a solemn march to that *Dies iræ*. At the close of youth, before entering on manhood, comes the terrible day which irrevocably fixes their fate. Unless they issue from that examination with a testimonial of 'ripeness,' every learned profession is closed to them, and three years' military drill instead of one is their doom. As the boy goes to school he passes the barrack-yard or the *Platz* where the recruits are drilling. He sees them posturing, goose-stepping, tumbling, fencing, marching, in mud or snow, and he thinks, 'I shall have three years of this unless I work,' and it acts as a daily stimulus to exertion."

It should, however, be remarked that our author's words are calculated slightly to mislead. It is not needful for a boy to pass his *Abiturienten-Examen* in order to be exempt from the three years' service; a less severe ordeal suffices for this. The other examination need only be passed to qualify for the university.

Mr. Baring-Gould uses this part of his subject as a peg whereon to hang a philippic against English middle-class education, a long digression, which, whatever its merits or justice, is singularly out of place in a book devoted to German subjects. There is no question but that much may be said on this matter, but, if the aim of education be to rear men and women fitted to cope with the world, it is an open question whether, judging from results, the German method is so infinitely superior to our own. Of the universities Mr. Baring-Gould does not speak so highly. He thinks, with Herr Lasker, that the system pursued there is productive of one-sidedness and narrowness:—

"The preliminary education is, as I have shown, on a broad basis. The contraction of the basis begins at once and abruptly in the university. After striving to stretch little minds to cover acres, they tie them down on a needle-point. But the teaching of the schools ought to be followed up at the university, not set aside."

But the chapter on the army is probably the one to which readers will turn with most curiosity in a book dealing with the chief modern military despotism. Mr. Baring-Gould points out with care that the principle of universal military service is no special feature of German organization, but that what is peculiar to Germany is the way in which it is carried out, and he states a few plain truths on the subject, which have been grasped by Germans and missed by others. Next at great length he explains the whole working of the machinery which has given Germany the most magnificent army in the world, but has crippled the financial and individual energies of its people and retards their progress. Not that Mr. Baring-Gould admits this—far otherwise; he holds that this colossal army is necessary to Germany, and that it is worth its terrible cost:—

"It is the great school not only of polishing the manners and quickening the intelligence of the nation, but it is teaching something more,

patriotism, and saturating the consciousness of all the youth of the country with the necessity there exists for Germany to be *One*."

Could not these results be attained more cheaply? We venture to think that they could, and as to polish, perhaps the less said about that matter the better. Even Mr. Baring-Gould, with all his admiration for the Germans, is forced to admit that in this respect they are behind their European brethren, and his chapter on culture is one long apology for its absence. He falls back, as usual, upon the Thirty Years' War to excuse all social failings, an excuse which has really been pleaded once too often. A war which devastated Germany more than two hundred years ago may at last be acquitted of having retarded the adolescence of a nation. Germans are on a par with educated nations in other respects, and the Thirty Years' War does not keep them back in philosophy, in philology, in science, in anything else in which they admittedly excel.

Mr. Baring-Gould devotes a chapter to the *Kulturkampf*, in which he puts before his readers the history and bearing of this struggle. The supposed object of the *Kulturkampf* is to put down Ultramontanism, said to be a danger to the empire. Mr. Baring-Gould avers that proof of this is not producible, and for good reasons, namely, because Ultramontanism can scarcely be said to exist; it is an exotic, and the Ultramontanism which prevails in France and Belgium has never taken root in Germany. It was represented by the Jesuits, and, when they were got rid of, Catholicism remained as a religion, but not as a political factor. That it exists at all is, Mr. Baring-Gould believes, entirely due to the meddling policy of the Government:—

"The *Kulturkampf* has by some been represented as a war for education and culture against ignorance and superstition. It may be so, but that was not the object for which it was declared. If we look at the educational statistics of Germany, we do not find that the Catholics fall short of the Protestants in education.....The real purpose of the *Kulturkampf* has been, I conceive, centralization."

Of course, from the point of view of a military despotism, the May Laws are reasonable and necessary, and if Germany is only to be regarded as a great camp all questions must be judged from that standpoint. The section on social democracy is also good. The differences between the doctrines of Lassalle, Carl Marx, Schulze-Delitzsch, and others are lucidly brought out—doctrines too often confounded as equally reprehensible by Englishmen. The Chancellor, in his war with socialism, is only repeating the mistake of the May Laws, giving consistency to and stimulating by violence a series of dreams that must melt away at the touch of practical life. Neither is socialism a foreign importation which can be kept out by a cordon. Mr. Baring-Gould demonstrates that German socialism is of home growth, and quite distinct from French Communism. In its ultimate triumph he has no belief. There stands in Germany one dyke which social democracy can neither leap nor undermine, the great body of the *Bauernstand*, which will be allured by no dreams of Communism, and clings to real property with inflexible tenacity. The chapter de-

voted to labour is too argumentative; and the author does not furnish us with sufficient information about the actual status of the labourers. The same objections apply to the chapters on the stage and music. We hear too much about the Germany of the past and too little about that of the present. Indeed, the great fault we find with Mr. Baring-Gould is that he commences his subjects too much *ab ovo*, so that his space is exhausted before his subject. It is just this Germany of to-day of which Englishmen are ignorant. As it is, some of his topics barely admit of compression. Aware of this, he has in his appendix furnished a list of books bearing upon the various themes he has touched on, so that those who desire can pursue the subject further; and in most cases he has carefully chosen the best authorities.

We cannot say the same for Mr. Vizetelly. His great authority is M. Victor Tissot, whom he quotes as an unimpeachable witness. This alone would show a discriminating reader in what class to place Mr. Vizetelly's volumes, even if two other circumstances did not indicate the spirit of his book. The one is the deluge of illustrations (four hundred we are told on the title-page) with which the letter-press is swamped, coarse not only in execution but also in character. They are borrowed from various German sources (though this is unacknowledged), and rarely have any connexion with the letter-press. Many of the worst are reprints from obscure comic papers, and are as adequate illustrations of Berlin life as pictures from *Funny Folks* would be of English. The other circumstance is Mr. Vizetelly's motto. A person who can with such vulgarity paraphrase a noble poem of Keats's advertises his want of taste and breeding upon his own title-page. The whole book is written in a capacious insular spirit. Mr. Vizetelly can speak of nothing German without a sneer or an opprobrious epithet, and where his statements are not inaccurate, as they most frequently are, the facts are distorted. We can only hope his book may find few readers. They will derive thence little information concerning Germany that can be of service to them, and will imbibe much that is erroneous. To point out the errors with which this book is strewn would be a thankless and endless task. We quote a few at random to substantiate our remarks. Thus Adolf Stahr, who died many years ago, is said to be on the present staff of the *National Zeitung*. The *Voss Gazette*, the organ of the Progressive party, has, we are told, no marked political views; private carriages are a perfect novelty in the Berlin streets; the distinguishing feature of the Berlin opera is that the singers always sing out of time and tune, although they are generally understood to sing in both in every other European capital. Paul Lindau, we are told, is "the government playwright," whatever that may mean, the fact being that Herr Lindau's plays are markedly free from political allusions of any cast. We are further informed that his play 'Ein Erfolg' is a coarse imitation of one of the French *demi-monde* pieces, glorifying the ravages committed by a counter Don Juan, the truth being that the play is an elegant comedy, free from objectionable characters, a piece we should be glad to see reproduced on the English stage in lieu of many

adaptations from doubtful French sources. But a few pages further on Mr. Vizetelly, having forgotten his attack on Paul Lindau, lauds his plays as having achieved an improvement in German comedy, and again, a few pages afterwards, he speaks well of 'Ein Erfolg,' which he this time attributes to Rudolf Lindau, the novelist. So much for Mr. Vizetelly's accuracy, of which we could multiply instances *ad nauseam*. Both his book and Mr. Baring-Gould's are disfigured by the habit, so much on the increase, of using foreign words where there are English equivalents. Mr. Baring-Gould is perhaps justified in saying "bauer," but scarcely in giving it a plural, "bauers"; Old Catholic reads better in an English book than "Alt-Katholic"; and to a person ignorant of German "a Badenser" would convey no meaning. Mr. Vizetelly, however, affects to have forgotten his native language. May we suggest to him that "cab" is the English for *droschke*, "petticoat" for *unterrock*, that words such as *dienstbuchs* are neither English nor German, and that his favourite appellation for the Berlin "street Arabs," *bengel*, is non-existent in the German language? Perhaps he means to say *bengel*, a loutish fellow, a word constantly used in Germany, but by no means, as Mr. Vizetelly believes, the distinctive name of the Berlin street boys.

In conclusion, we can only advise all readers who sincerely desire to inform themselves concerning Germany to read Mr. Baring-Gould's volumes and to shun Mr. Vizetelly's.

Depression and Bad Times: with Special Reference to the Political Economy of English Colonisation. By George Baden-Powell, F.R.A.S. (Trübner & Co.)

PROTECTION dies hard, and now that it has been revived, under the disguise of reciprocity and other plausible names, Mr. Baden-Powell has done good service in examining some of the more recent shapes which this question has assumed. He proves beyond all controversy that the nostrums which are now propounded are neither more nor less than the old fallacy in another form.

It was scarcely to be expected that much new matter could be brought forward after the exhaustive treatises from which Mr. Baden-Powell freely quotes. Indeed, in the first portion of his book not much is to be found which has not been said, and better said, before. There is, however, a branch of this discussion which Mr. Baden-Powell has made in an especial manner his own during a long residence in our colonies, where we agree with him in thinking our future commerce is to be developed. There he has seen protection rampant, and has not been converted to it. He shows that there is nothing in the argument that free trade may be good for a manufacturing country like England, but that it is unsuited to younger communities. He cites the instance of Australia, a country in which such doctrines prevail:—

"In the Australian colonies at the present day there is a population about half that of London; yet the country in its occupation is nearly as large as Europe, and, so far as yet occupied, is fertile in every sense. Wool growing, cattle and horse breeding, mining, wheat growing—these are the branches of production

most profitable under the circumstances. And to attempt to force the immigrant to stay in the port of arrival as a factory hand is to mistake altogether the true channel to success. Protection has no less evil effect in new countries than in old. If it differ in kind it is no less real in effect."

In that portion of his work in which he discusses the future of our foreign and colonial commerce there is matter for serious reflection, both for statesmen and merchants. They

"will find unimpeachable evidence of the fact that while foreign trade has suffered a steady decline in value, colonial trade has made a comparatively equivalent steady rise. Foreign trade reached in 1873 a culminating total of 530,000,000*l.* It has since declined to 480,000,000*l.* in 1877, a decline of 10 per cent. Trade with the colonies, rising in 1873 to 150,000,000*l.*, has continued to rise, till in 1877 it has reached a total of 165,000,000*l.*, a rise of 12 per cent. At the present time outlying provinces absorb one-fourth of England's trade..... This trade within the empire is a most important feature in the prosperity of England, and this trade is entirely in the hands of Englishmen. Can they not ensure its freedom for themselves?"

He does not give his authority for the figures, but he illustrates the value of this trade by the statement that in half a century Australia and New Zealand have monopolized the supply of wool to Europe, having sent there 800,000 bales, nearly one-half of which was purchased by continental buyers, while only 80,000 bales of European wool were sold in the same year. England thus enjoys the gains of the carrier, the middleman, and distributor for the market of the world. When Mr. Baden-Powell points out the advantage to the British manufacturer of having abundant raw materials produced for him, and for this reason as well as others advocates emigration, he strangely omits to notice the value of our colonists as consumers of our exports. It has been stated by Dr. Forbes Watson that in some of the colonies the consumption of English exports amounted to 7*l.* 4*s.* per head per annum, whilst in England the consumption of the same articles only reached an average of 6*l.* 7*s.* "Our kin beyond sea," who in the United States already outnumber us, will before long do so in Canada and in Australia. The former country already has a larger population than Scotland, the latter a greater number than were in the United States when they asserted their freedom. Of the United States Mr. Powell observes that "however protection may bind the external trade with a ring of iron, yet within this ring free trade is jealously rampant." The same is true of Canada. What a contrast to the infatuation of Australia, where hostile custom-houses line each frontier! He hopes for a commercial union of all our colonies:—

"There are but two or three colonies out of the total number of fifty that avowedly put in practice protective principles, or that impose duties on imports for the purpose of protecting their industries. All others are ready in principle to join in such union; and there is nothing impracticable in the prospect of the various provinces of the British Empire banding themselves together, in their various degrees of constitutional spontaneity, and jealously maintaining as secured freedom of intercourse among themselves, as close a commercial union as that rigorously maintained by the citizens of the United States."

The time has passed for any such hopes.

When constitutions, with the fullest powers of self-government, were granted to our chief colonies, when thousands of millions of acres of Crown lands were handed over to them, these or any other terms might have been demanded, and would have been thankfully accepted; but England voluntarily parted with all she had to give without making any stipulations. But our author's aspirations soar far higher: in a former work, 'New Homes for the Old Country,' he hoped that the United States might be induced to join in such a union. Their consent would probably be as difficult to obtain as that of Canada and Australia, countries which, unless their present policy be totally changed, would not appreciate the advantage of any such "reciprocity."

Les Chants Historiques de l'Ukraine, et les Chansons des Latyches des Bords de la Dvina Occidentale. Traduits sur les Textes Originaux par A. Chodzko. (Paris, Leroux.)

MENTION has often been made in these columns of the praiseworthy enterprise and industry exhibited by two professors of the University of Kiev in the way of collecting and editing the rich stores of South Russian popular poetry, which have until recently remained uncared for by the learned, but treasured in the retentive memory of the common people. Two volumes appeared at Kiev, published in 1874 and 1875, of the 'Historical Songs of the Little-Russian People,' carefully edited, with copious commentaries and explanations, by Profs. Dragomanoff and Antonovich, and there seemed to be good reason to hope that the work so well begun by such collectors as Kulish and Rudchenko would be carried out, and that the songs and the stories of that important section of the inhabitants of the Russian empire would be completely examined and placed upon record by those competent and trustworthy scholars. But in the spring of 1878 the Russian Government prohibited the publication in Russia of books in the Little-Russian language, and therefore, as M. Chodzko says in the work now before us, "suppressed the literature of a whole people consisting of several millions." For Little-Russian ought to be considered rather as a language than a dialect. It is not a sprout from the Great-Russian branch of the Slavonic stem, but is rather an independent branch, exhibiting many peculiarities of its own, and maintaining a vigorous separate existence. A visitor to the Ukraine may be conversant with ordinary Russian, and yet be quite unable to understand the speech of the Little-Russian peasantry. But he must not consider that speech as a mere rude *patois*, for it possesses a literature of its own, many specimens of which have been thought worthy of being translated into "Great-Russian." This has been the case with the poems of Shevchenko and some other poets of the Ukraine, and M. Tourguénief himself has translated into ordinary Russian the Little-Russian tales of "Marko-Vovchok." Why the Russian Government should have acted so harshly towards an unoffending language is not clearly manifest. Rumour asserted that it dreaded the springing up of a "Little-Russian" national feeling, likely to exhibit Polish proclivities. It is not quite

clear, either, why the authorities at Kief should have requested Prof. Dragomanof to migrate to some other university. That they did so, however, is certain, and on his refusal they deprived him of his professorship. The not very unnatural result was that he took a dislike to Russian authority in general, and transferred his domicile to Geneva, where he now assists in the editing of the Socialist journal *Obshchee Dyelo*, or 'Common Weal,' and makes himself very obnoxious to the bureaucratic authorities of his native land. The continuation of his editorial labours, and probably those also of his colleague, Prof. Antonovich, so far as Ukraine poetry is concerned, is therefore arrested. But a goodly result of their joint labours remains in the shape of the two large volumes of 'Little-Russian Historical Songs,' a considerable part of which M. Chodzko has now rendered available for ordinary readers. A better interpreter could not well have been found than the erudite and indefatigable author of the 'Grammaire Paléoslave,' the 'Légendes Slaves du Moyen Age,' the 'Contes des Paysans et des Pâtres Slaves,' and many other works, one of the best known of which among ourselves is the 'Specimens of the Popular Poetry of Persia,' printed for our own Oriental Translation Fund.

It is a strange but highly interesting picture which these songs of the Ukraine bring before the eyes of their readers. With pastoral and idyllic poetry they have no connexion at all. No shepherds among green meadows or beside pellucid brooks sing the praises of their loves. Life is terribly real and earnest in the hotly disputed or frequently ravaged border-lands about which the Little-Russian minstrels sing. And but few traces of a feeling for the picturesque are to be found in their records of fierce forays and bloody fights. Their scenery varies but little, however much their date or their locality be altered. There is almost always either the monotonous level of the steppe, spreading far away to the horizon like a calm sea, its surface broken only by the *kurgan*, or burial hillock, from the summit of which an anxious watcher is ever looking out for invaders, or the dreary forest in the depths of which houseless fugitives wander sadly, hiding from the victorious foe. Up to the sky too often rises the smoke which tells of sacked and burning homesteads. Along the plain too frequently goes a melancholy train of fettered youths and women, hurried along towards a hopeless captivity in the land of the infidel. Sometimes, however, though the scene of the action remains the same, its conditions are altered, and the singer relates, not the ruin wrought by the Tartar hordes, but the defeats inflicted upon them by Cossack hands. At one time we see the Cossack horse sweeping across the plain, irresistible as a mighty wave:—

"The iron hoofs of their steeds rattle on the ground like thunder. Their sabres shine like the sun. Beneath their weight their steeds bend down to the earth, sweeping the dust with their golden manes."

At another we see the Cossack galleys sailing along the Black Sea and threatening the coasts of the enemy. In one of the songs a fleet of such vessels is all but destroyed during a terrible storm. "Three regiments

of the Cossack army of the lower Dnieper have already sunk beneath the wave," when "the chief hetman of the army, who for many years has commanded the Cossacks on the Black Sea," calls upon any great sinner who may be among them to confess his sins at once, in order to propitiate the angry elements. All the Cossacks but one keep silence. "They do not feel conscious of great sins." But to their surprise forth steps "their orthodox priest," and confesses that he is a terrible sinner. He has spoken insolently to his parents; he has treated his brother unfraternally; he has deprived his neighbours of bread and salt; he has recklessly ridden through the street, "trotting over the bodies of little children"; he has shed the blood of innocent Christians; what is more, he has passed churches without crossing himself or doffing his cap; and on arriving in an unknown town, instead of asking for the holiest church he has inquired for the best pothouse. Horrified by these confessions, the Cossacks seize the penitent with the idea of flinging him into the raging waters. "But it is repugnant to their feelings to drown such a Cossack, so they make a cut in the little finger of his hand and let fall into the sea drops of his Christian blood." It acts like a spell; the Black Sea becomes as calm as if it had never raged. It even restores to the light of day the Cossacks whom it had absorbed, and who are none the worse for their stay beneath the waves. Another of the longer "doumas" translated by M. Chodzko gives the popular account of the reasons which induced the celebrated Cossack leader Bogdan Chmielnicki to revolt against the Poles, and eventually drove him into the arms of the Russian Tsar Alexis Mikhailovich. It would probably be highly appreciated just now in Roumania, where views are entertained with respect to the Hebrew race much akin to those held by the Little-Russian minstrel. According to it the Ukraine has become sad as a desolate widow ever since the Jews have hired it from the nobles. Everywhere arise their pothouses, and if a Cossack passes by without going in to drink

"the Jew immediately runs after him, seizes him by the hair, and showers down blows on the nape of his neck, crying out: 'Vagabond of a Cossack! how am I to pay the Pole? Why passtest thou by? Why dost thou not enter into my pothouse?' And while uttering these words he despoils him of his arms."

At length the Jews seize all the bridges, and will not allow any one to pass by without paying toll. They prohibit all fishing in the rivers unless a tax has been paid to them; they even make the thirsty pay for the right of drinking the river water. At last the "registered Cossack and Chancellor of the army" Chmielnicki draws up a report, and places it "in the hands of the emperor." Receiving in reply "an imperial ukase," he sets up his standard, calls together his friends, and exhorts them to rise against the Jews and the Poles. When the warriors have chased away these evil-doers from the Ukraine, the Cossacks become rich:—

"He who before had nothing, not even a sheepskin to put on his back, appears clothed in purple, taken from the Jews. Proudly do the Cossacks strut in public, their pouches full of money."

In one part of the song the singer shows

a ferocious delight as he describes how the Cossack leader

"ploughed his fields, old Jews being harnessed to the yoke. The Jews dragged the harrows. And all the little children were crushed under the feet of the horses."

Eventually, however, the song goes on to say, a compact was entered into between the contending parties, in accordance with which beer was brewed at their joint expense. The Poles gave the fuel, the Jews supplied the barley, and Chmielnicki contributed the water. "So the beer was well brewed, and the glory of Chmielnicki became eternal."

The Zaporogian Cossacks, the heroes of the songs of which M. Chodzko has translated some three score specimens, were warriors worthy of poetic fame. Bold, dashing, generous, and ferocious, they to some extent resembled in character the Vikings of the North. In appearance, however, there was probably much difference between the Scandinavian and the Slavonic marauders, though M. Chodzko is careful to point out that the Cossacks of Little-Russia were of a different race from the Cossacks of the Don, whose high cheekbones and small eyes have become associated in the popular mind with the idea of the typical Cossack. Very different from these courageous defenders of the lands constantly attacked, or at least threatened, by the infidel were the Lettish races along the banks of the Western Dvina, to the remains of whose popular poetry M. Chodzko has devoted the first section of his work. And of a very different nature are those of their songs which he has quoted from the Ukraine ballads. The two collections are somewhat incongruous, and the introduction of the Lettish element into M. Chodzko's work to some extent mars its unity of design. But the fragments of verse which he has translated are of no small interest, being rich in allusions to the deities and other mythological personages who so long maintained their hold upon the Lettish mind, and who have not been quite forgotten by the Lithuanians and Letts of the present day. The collection of songs by Sprogis from which he quotes is not likely to have become familiar to many Western scholars, in spite of the fact that the originals are accompanied by a literal Russian translation. About thirty specimens of its contents are now made available by M. Chodzko for general use.

NOVELS OF THE WEEK.

The Madonna of the Future, and other Tales.

By Henry James, jun. 2 vols. (Macmillan & Co.)

Sir John. By the Author of 'Anne Dysart.' 3 vols. (Hurst & Blackett.)

Elaine's Story: a Tale of the Afghan Frontier. By Maud Sheridan. 2 vols. (Sampson Low & Co.)

Dark and Light Stories. By Mark Hope. (Chapman & Hall.)

Love Blinded. By Salvatore Farina. Translated from the Italian by Marcellina. (Charing Cross Publishing Company.)

Love and Law. By Carl Max. (Remington & Co.)

Les Rois en Exil. Par Alphonse Daudet. (Paris, Dentu.)

MR. JAMES would appear to be desirous of doing for the English-speaking races what

Balzac did for the French. He continues to publish short analytical studies of the relations of the sexes, as conditioned by the mental and moral characteristics of the various parties between whom these relations are found. It must be said at once, in order that no readers may be deterred by this general description of the scope of his stories, that they differ in one important respect from those of his prototype. Balzac, as a Frenchman, felt at liberty to enter into various regions of mental and ethical pathology, from which the greater reticence in such matters of "Anglo-Saxons" debar Mr. James. Marriage is with him the central point of the relations between a man and a woman, instead of being, as with the French author, merely an irregularity somewhat affecting the due working out of these relations. Of the six stories contained in the present series (all of which, it may be said, have already appeared in various publications), four turn on the question whether a certain man will marry a certain woman; in one, that which gives its title to the volumes, there is no heroine, and consequently no question of a marriage; and in the remaining one, though the heroine is no doubt married, and the scene laid in France, the story goes to show how the behaviour of a susceptible American under the circumstances differs from that of a Frenchman. Setting aside 'The Madonna of the Future,' which is another study on a theme of which modern writers are rather fond, the ill-assorted union of the fertile brain with the unready hand, there is a great similarity between the essential features of all the tales, which is especially marked in those which compose the second volume. Eugene Pickering, the elderly general, and the more impersonal Benvolio, are the same man under a varying exterior. The first and last are indeed obviously identical. Benvolio is to Pickering almost what an algebraical formula is to the particular "case" in which numbers are substituted for symbols. In everyone of the three stories there is a widow, who captivates a man of infirm purpose, and one who, in two out of the three, has another attachment, which in the end prevails. In the other, the "man of fifty" sees the incidents of his own story reproduced, only with a different result, because in this case the wooer is a man of less wavering nature, the moral being, we suppose, that in some matters it is as well not to have too much insight into character. At all events, the young man, who is disposed to treat the widow more after the fashion recommended by the proverb, obtains the success which his more cautious senior had failed to gain in the case of her mother. This similarity of motive is the chief point to criticize in these stories. To say that they are written in an excellent style, with scarcely a trace of what Englishmen are wont to consider Americanisms, and that they abound in charming bits of description and shrewd conceits neatly expressed, is only to say that they are by Mr. James; but it is to be hoped that he is not yet at the end of his invention, and that if he is going to give some more scenes of his new "Human Comedy," he will realize that humanity has other types no less worth studying than the rather bloodless men and rather heartless women whom he has here chosen to represent.

'Sir John' is a good, old-fashioned Scottish tale, a calm domestic narrative, such as the author of 'Anne Dysart' has written more than once before. It has abundant interest, without any straining after the sensational; and of course the plain records of ordinary life can be made engrossing enough, all action excluded, by one who possesses the most indispensable qualities of a writer of fiction. In 'Sir John' the reader will find half a volume devoted to the educational phase in the lives of Harry and Jenny Setoun, the hero and heroine—two forlorn orphans, abandoned to the tender mercies of a kindly old dragon, and experiencing in their northern home the mingled severity and sweetness of the aunt and grandmother who adopt them. After this the inevitable love stories come in. Jenny Setoun's lovers are drawn with much appreciative taste, and the contrast between them is finely and firmly brought out. Jenny's friend, too, has a pretty love story of her own, which finally ripens into an arrangement such as men's sisters perhaps more frequently intrigue for than accomplish. The story, it may be worth while to mention, has an excellent moral, twice enforced in the combinations of two distinct trios amongst the leading characters. Disinterested love has its triumph over selfishness in both cases, and the lesson is read without dogmatism, and illustrated without extravagance.

During the last few months several novels of which the scene has been placed in India have made their appearance. Mrs. Sheridan relates the experiences of a young girl who suddenly passes from a humble parsonage to a station on the Afghan frontier, and the topic selected by the author cannot fail to be popular at the present time. The story is interesting and is carefully worked out. The local colouring is accurate, and yet the general reader is not puzzled with Anglo-Indian slang and details which have no meaning to those outside a limited circle. The author must have gained her knowledge of the frontier at first hand, and she is capable of writing concerning military matters without, as is the wont of her sex, making ridiculous mistakes. At the same time, in the second volume there are two passages which rather induce us to doubt whether, after all, Mrs. Sheridan has been in India, and whether she has not made clever use of the experience of others. In one of these passages she makes an officer speak of the brigadier-general commanding the frontier force as "His Excellency," and in the other the heroine talks of "cottages" at a hill station. These trifling errors may, however, be due to carelessness or the forgetfulness of a person who has not been in India for many years.

Mr. Mark Hope's new volume, dedicated to Mr. Charles Reade, as an "homage of the pupil to the master," will be a disappointment to any one who remembers the startling, if somewhat violent and congested, cleverness, the boisterous and justifiable assurance, of 'A Prodigal Daughter.' The light stories it contains are not particularly amusing, and the dark ones are not excessively thrilling. Both sets are thinly wrought and somewhat poorly imagined; and when the reader has mastered the interest of "The Disappearance of Mrs. Bennion" and

"An Escape from Gaol" he will find that the task has been accomplished to but little purpose, and that his memory has not much more to charge itself with than it had before. In one respect the stories are really very commendable. They are neatly and rapidly told, and Mr. Hope has not tried in a single instance to stretch his material further than it would bear. They are, therefore, much better reading than the majority of their kind; and if it is impossible to look upon them with any special interest as sketches of life and character or as efforts of imagination, still they are pieces of sound workmanship, and as such deserve some praise.

'Love Blinded' is a compact little story of a young married couple of the upper middle class settled in Milan. They have married through whim, and almost immediately afterwards suppose that they do not care for one another. They agree to live apart without any scandal, each taking a spell of town life in Milan at a time when the other is in the country or at a watering-place. Then the husband loses his eyesight by cataract; his wife stretches a point in his favour so far as to tend him in his blindness; they fall in love with one another during the process, and, on his restoration to sight by an operation, are the happiest and most tender of wedded lovers. The thread of this simple plot is twined with the humours of a materialistic physician, who at first wants to make love on his own account to the unsatisfied bride, thinking that no real wrong will be done thereby to his patient the chilly Leonardo, but afterwards sacrifices his inclination to the pleasure of reconciling the young couple, and himself gets married, willy-nilly, to the wife's ugly cousin. The story is prettily told, with a certain combination of the sentimental, the gallant, and the domestic in tone; there is a touch of Italian grace throughout. The translator ought not to suppose that Ovid wrote a book called 'The Tristes.'

The thin volume treating of love and law contains two short stories, the first a tale of courtship and marriage, the second dealing incidentally with a firm of solicitors; so that the title of the book is justified. At the very outset of the love story a boy of seven is brought upon the scene, and we are told, in connexion with a trivial idea which enters the child's head, that "probably this is his first actual conception that he is something different and separate from other people." His identity "begins to date itself"; and yet within five minutes he is remarking to his grandmother, "I can tell you what respectability is, I can." It is to be feared that this instance of Mr. Carl Max's penetration will not greatly encourage his readers to persevere to the end; but if they do they will light upon many specialities of language and thought which they may be well pleased not to have missed. For example:—

"There is the slow, gradual crunch of a man's footstep—without thinking about it till afterwards—most details do not represent themselves to the mind until 'afterwards'—it breaks in upon her thoughts like an inevitable laggard disappointment that has been a long time coming, so long that it has been already fully realized."

It must in fairness be said that 'Love and Law' presents a faithful picture of a very ordinary mundane experience, the triumph of folly and bad taste.

In his 'Kings in Exile' M. Daudet has set before himself as his task to exhibit to the public Right Divine in the Nineteenth Century. He has drawn, with real artistic feeling, and with great care, the best and the worst side of the decay of the monarchic principle. On the one hand we have a noble exiled Queen, and a group of grand fanatics of legitimacy—of all conditions. On the other, a weak, pitiful creature of a King, who sinks into the deepest filth of modern Paris, and wallows in it with delight, and who has not the smallest belief in the principles which are preached in his name. M. Daudet has not been able to avoid the temptation of trying to help the sale of his novel by introducing the most scandalous story of Paris of last year, and he follows his own bad example of the 'Nabab' by describing the life of the Prince of Orange in detail under a disguise so thin as to be none at all. At the same time he has worked with an idea; the idea was fresh; he has taken pains, and the result is a novel of much power, containing several characters which may live as types.

SCHOOL-BOOKS.

A Short English Grammar, for the Use of Schools. By C. D. Yonge. (Longmans & Co.)

A DIFFICULTY "of finding any English Grammar which could be employed as a text-book" (for examinations) has led to the compilation of this manual. The classification of forms is not clear. For example, the following are placed with "strong verbs": bleed, build, burn, buy, catch, feed, feel, send, and teach. These indeed may all be called irregular; but the compiler's two classes of verbs are called "strong" and "weak," and in the latter class he rightly places keep, leave, and sweep. "Quoth," the reader is told, is "found only in the first and third person present." Then follows the quotation:—

"Good morrow, fool," quoth I. "No, sir," quoth he.

Of course the preceding words are remembered:—

I met a fool in the forest.....
Who laid him down, and bask'd him in the sun,
And roll'd on lady Fortune.

Surely "quoth" is here a form of the preterite. No analysis of sentences is given, though the compiler speaks of giving "the chief rules for composition." The chapter on prosody is comparatively long, and ends with a description of the sonnet.

Algebra specially adapted for the Army, Civil Service, and Local Examinations. By C. R. Lupton. (Longmans & Co.)

MR. LUPTON, having been long engaged in preparing candidates for various examinations, has here communicated to the public what he has found serviceable to his pupils. The book consists mainly of examples to be worked and examination papers to be answered, but also contains some explanatory matter, such as is commonly found in algebraical works, and solutions of more difficult examples for the student's guidance. It is likely enough to answer the special purpose for which it was prepared, though it cannot be considered sufficient for giving a complete knowledge of the subject. It is better fitted to serve as a companion to a complete treatise than as a substitute for any of the existing standard works.

Shakespeare's King Lear, with Notes, Examination Papers, and Plan of Preparation. Edited by J. M. D. Meiklejohn, M.A. (Chambers.)

PROF. MEIKLEJOHN'S aim is strictly practical. He wishes to make the reader thoroughly and correctly understand Shakespeare's meaning. For this purpose he supplies him with full and clear explanation of all words and phrases that present any difficulty, illustrated abundantly

by quotation from Shakspeare and other writers near his time. In addition to an introduction explaining the history and character of the play, he gives a plan of study for his guidance, showing what he should aim to acquire, and examination papers to test his success. Hence it would be no easy matter to find an edition of the play better fitted for educational use.

The Economics of Industry. By Alfred Marshall and Mary Paley Marshall. (Macmillan & Co.)

THIS little book is the first of two volumes on economic science which have been for some time promised from the pens of Mr. and Mrs. Marshall. The second volume will deal with the subjects of banking, foreign trade, and taxation, and will be called 'The Economics of Trade and Finance.' 'The Economics of Industry' is based on the lines laid down in Mill's 'Principles of Political Economy'; its style is clear and incisive, and its pages are enlivened by many good illustrations and apt quotations. It will doubtless prove a most useful addition to the educational literature of political economy. Mr. and Mrs. Marshall have introduced one or two novelties of which we doubt the expediency. They drop the name "political economy" on the ground that the word "political" has acquired a meaning more restricted than that which it originally bore. This is quite true, but it appears to us waste of time and energy to try to get rid of a name which has been in use for the greater part of a century and which serves every practical purpose; a name is not a definition, and is not required to fulfil the uses of one. When we speak of an imperial pint it is not necessary to explain that the word "imperial" has here a different signification from that which it bears when we speak of an imperial policy. An innovation has been introduced in the plan of the book by placing the more abstract and difficult passages within square brackets. The beginner is instructed that on the first time of reading the discussions thus marked off should be omitted. Mr. and Mrs. Marshall's practical experience in teaching perhaps affords a justification for this arrangement, but there is a certain clumsiness about it which ought to weigh for something against it. These are, however, very minor criticisms. The book is of sterling value, and will be of great use to teachers and students of political economy.

OUR LIBRARY TABLE.

Dickens's Dictionary of the Thames is an excellent pendant to the 'Dictionary of London,' which was noticed in the *Athenæum*, No. 2689. A great deal of useful information, some of it by no means easily accessible till now, is given, and every frequenter of the river will do well to procure this excellent guide-book. One curious slip deserves mention. In speaking of Shepperton Mr. Dickens quotes the beautiful lines Peacock inscribed on his infant daughter's tomb, yet shows clearly that he has never heard of Peacock. Is it possible that the author of 'The Genius of the Thames' is so utterly forgotten on the banks of the stream he loved so well? Still, as we pointed out some time ago, even the omnivorous Macaulay was not acquainted with the poem, although he had met 'Greedy Pecky.'

In spite of the abundant literature already existing on the subject of babies, it may safely be said that a new work on this almost inexhaustible theme is sure to be read with interest by the fairer and (if there is any truth in census returns) the larger portion of the Anglo-Saxon race. The same may be said of the numerous little works on dress, food, health, and kindred subjects, which owe their origin to the large demand there is for them. *Babies, and How to Take Care of Them*, (Ward, Lock & Co.) is specially attractive as coming from what is, we think, a new point of view, the mother's, to

whom usually the care of babies forbids the use of the pen in describing them. The chief objection to the book is the affected and somewhat "gushing" style in which it is written; and the author deserves a reproach for the indiscriminate use of "him" and "it" with regard to a child, a vice of which we thought bachelors only were guilty. The faults of style being once got over, this book contains much sensible advice and many useful hints; in particular may be noticed the too much neglected use of disinfectants as preventives, the insistence on the fact that babies do not cry for nothing, the importance of separate sleeping and living rooms, and all the medical part, especially the chapter about home doctoring. We would, however, suggest in a future edition that the use of ipecacuanha wine should be recommended, which is as effective in case of croup and less dangerous as an emetic to have in a nursery than tartarized antimony. On the whole, this volume of "Sylvia's Home Help Series" contains a good shillingsworth of advice.

MR. JOHN BARTHOLOMEW has sent us from Edinburgh the *Scottish Election Guide*, "containing particulars of all the Parliamentary elections which have taken place in Scotland during Queen Victoria's reign, and of the Scottish burgh and county franchises, and many other subjects of interest and importance to electors and candidates." To this little compilation there are attached two maps of Scotland, coloured so as to show at a glance the political position of parties in that country. The work, which is one somewhat out of our field, seems to have been carefully prepared, and the classes for whose use it is more especially designed will probably find it of service. Only one Scotch election petition founded on alleged malpractices has formed the subject of judicial inquiries since the statute of 1868 was passed. It is a pity that Mr. Bartholomew, among the "many other subjects of interest and importance to electors and candidates" which are comprised in his work, has made no reference to the state of the case with respect to Scotch election petitions; for bribery and intimidation are the two principal difficulties which beset modern representative institutions, and if Scotland has to so great a degree escaped these evils, the circumstance possesses higher "interest" and greater "importance" than all the rest of Mr. Bartholomew's facts and figures put together. Among the curious facts revealed by the statistics here supplied—curious even to those whom political indolence dissociates from personal concern in party struggles—is this, that in the shires of Peebles and Selkirk, though the Conservative beat the Liberal by only three votes in 1868, the seat was uncontested in 1874. Again, in the Elgin Burghs in 1841 the Liberal candidate carried the day by only fourteen votes over his Conservative opponent, yet no Conservative has ever ventured to dispute the seat from that time down to the present. In the Inverness Burghs 307 electors unsuccessfully supported the Conservative candidate in the election in 1840, and the constituency was, of course, far smaller then than now, but in 1874—when the Conservative reaction was at its height, and there were more than 2,400 voters on the register—2,013 persons voted on the Liberal side, and the Conservative who went to the poll secured only sixteen supporters.

BARTLETT'S *From Egypt to Palestine* is well got up, and bears the imprint of a London firm, although obviously printed in America by Messrs. Harper, whose name appears upon some of the maps. The pictures with which the work is profusely illustrated are all old friends, Wilkinson's 'Ancient Egyptians,' Palmer's 'Desert of the Exodus,' and other works having been laid under contribution. The geographical and archaeological learning with which it bristles is also trustworthy, having been taken from the best authorities. Indeed, as a second-rate guide-book it is a respectable

production, but considered as a book of travel, which it purports to be, it is hardly a success. The author relates his missionary experiences amongst the wild Arabs, whom he attempted to convert by singing some English or, rather, American hymns, and chronicles all the uninteresting petty incidents of every-day tent life, and this is the only original matter the work contains.

Under the title of *Untervege*, Herr Auerbach has published at Berlin a collection of short stories and dramas, founded on chips of incident that have fallen off from his larger works. The five stories are all slight, as was to be expected, but they are prettily told and very readable. The author's skill in sketching rural or burgher life with graceful touches has not forsaken him, and, above all, the narrative of a grandmother's wooing is a charming word picture, brightly and crisply written. The plays, which met with only a *succès d'estime* when brought out in Berlin last year, do not improve upon nearer acquaintance. They are stilted in language and without point or humour. The dramatic is clearly not Auerbach's strong point.

We have on our table *Technical Vocabulary, English and German*, by Dr. F. J. Wershoven and A. von Kavern (Leipzig, Brockhaus).—*Homer, Iliad*, Book XVI., by H. Dunbar (Glasgow, Stenhouse).—*Xenophon's Anabasis of Cyrus*, Book II., by R. W. Taylor (Rivingtons).—*The Habitation in Relation to Health*, by F. S. B. François de Chaumont, M.D. (Society for Promoting Christian Knowledge).—*On Mr. Spencer's Formula of Evolution*, by M. Guthrie (Trübner).—*Bible Hygiene; or, Health Hints by a Physician* (Hodder & Stoughton).—*The Abolition of Zymotic Diseases*, by Sir Thomas Watson, Bart. (Kegan Paul).—*Short History of German Literature*, by J. K. Hosmer (Trübner).—*A Handful of Truths*, by L. Boquel (Hachette).—*Tree-Planting*, by A. Rowland (Chapman & Hall).—*Sketches on Lago Maggiore and Pallanza*, by the Rev. W. Owen (Bickers & Son).—*Old England and New Zealand*, by A. Simmons (Stanford).—*Oxford Days*, by a Resident M.A. (Low).—*The Romance of the London Directory*, by C. W. Bardsley ("Hand and Heart" Office).—*The Inca's Treasure*, by Jessie Young (Marlborough).—*African Pets*, by F. C. Parry (Griffith & Farran).—*The Terror of the Indians*, by J. S. Abbott (Ward, Lock & Co.).—*Boy's Own Annual*, Vol. I., by Dr. Macaulay ("Leisure Hour" Office).—*Hood's Comic Annual for 1880* ("Fun" Office).—*The Escape from Loch Leven*, a Poem, by F. Draper (Tweedie & Co.).—*Lays from the Land of the Gael*, by A. L. Hildebrand (Bell).—*The Brook*, a Poem, by S. L. Walters (Kegan Paul).—*Sketches of Church History in France*, by J. Lloyd (Society for Promoting Christian Knowledge).—*The Casket*, Parts I. and II., by R. de Howpas (Tamworth, the Author).—*Generiades*, edited by W. A. Wright (Trübner).—*Irish Saints in Great Britain*, by Right Rev. P. F. Moran (Dublin, Gill).—*The Patriarchs*, by Rev. W. Hanna and Rev. Canon Norris (Cassell).—*Musings in Verse on the Collects*, by Lady Laura Hampton (Kent).—*The Second Epistle to the Corinthians*, by Rev. J. J. Lias (Cambridge Warehouse).—*The Divine Forecast of the Corruption of Christianity*, by Rev. E. Huntingford (Bickers).—*Il Suicidio*, by Prof. E. Morselli (Milan, Dumolard).—*Un Canto Popolare Piemontese e un Canto Religioso Popolare Israelitico*, by Cesare Foà (Padua, S. Prosperini).—*Pentonomie Pantanomique, ou Loi Quintuple Universelle*, by the Marquis de Secane (Paris, Klincksieck). Among New Editions we have *A Short History of Natural Science*, by A. B. Buckley (Stanford).—*The Standard Guide to Knitting*, by a Lady Manager (Stanford).—*Knocknagow*, by C. J. Kickham (Duffy).—*The Theory of the Foreign Exchanges*, by the Right Hon. G. J. Goschen (Wilson). Also the following Pamphlets: *Three Sermons*, by J. Morgan (Newman).—Dr. G.

Vigfussen's Ideal of an Icelandic Translation of the Gospel of St. Matthew by L. O. Gottskalksson, by Eiríkr Magnússon (Bell).—*Selections from the Writings of W. Forsyth*, Part I. (Aberdeen, Smith).—*and Water for Nothing*, by S. Hibberd (Wilson).

LIST OF NEW BOOKS.

Poetry and the Drama.

Deshler's (C. D.) *Afternoons with the Poets*, roy. 16mo. 10/6
Kroeker's (K. F.) *Alice*, and other Fairy Plays for Children,
with 8 plates by M. Sibree, with Music, cr. 8vo. 4/6 cl.

Philology.

Leprovost's (G.) *L'Abécédair de French Pronunciation*,
cr. 8vo. 2/ cl. 1p.

General Literature.

Blakie's (W.) *How to Get Strong and How to Stay So*, 5/ cl.
Dickens's (C.) *Works*, Pocket Volume Edition, 30 vols. 42/ cl.
Friswell's (J. H.) *Our Square Circle*, 2 vols. cr. 8vo. 21/ cl.
Harcourt's (Major A. F. P.) *Royal Umbrella*, cr. 8vo. 4/6 cl.
Hardy's (R. F.) *Whin-Bloom*, cr. 8vo. 3/6 cl.
Kitty and Bo, or the Story of a very Little Girl and Boy, by
A. T., cr. 8vo. 2/6 cl.
Redford's (C.) *The Kingdom*, cr. 8vo. 3/6 cl.
Society of Arts Artisan Reports on the Paris Universal
Exhibition of 1878, 8vo. 7/6 cl.
Williamson's (C. N.) *Carlyle Birthday Book*, 3/ cl.

LEVER'S LIFE.

MRS. BOWEN-WATSON, who has not been residing in the British dominions for many years, was, it is true, not consulted by me in reference to the memoir of Mr. Lever. Other kinsfolk, however, were consulted, as the preface explains, and one of them—a gentleman of great ability, doubly connected with Lever and intimate with him from childhood—revised all the proofs, even after they had been closely read and annotated by Lever's accomplished correspondent Canon Hayman and also by the former amanuensis of the novelist, Mr. Stephen Pearce, now highly distinguished in art. As to the executors, one, at least, seemed friendly to my project when first informed of it, kindly invited me on a visit to his home, and gave me an introduction to his co-executor, who lives in another country. As regards the late Cornet Lever, it will be seen that the account given of him is from the testimony of his brother officers. No book that ever yet appeared has been entirely free from error, but all reasonable means were adopted to ensure correctness. "A faultless monster that the world ne'er saw" has risen to the dignity of an apophthegm; but I have documents to produce for every statement advanced. I deeply regret to learn that any passage has given pain. In a large biography, however, readers could not well expect to find all praise, or a complete exclusion of those unwelcome incidents from which no man's life is free. If the book be of the character now represented, why not apply for an injunction to suppress it? I may add that one whose name is highly respected, and who in a letter dated 1872 was recognized by Lever's family as the biographer whom their father would have chosen (vol. ii. p. 329), placed all his valuable material at my disposal and was prodigal of help.

THE BIOGRAPHER.

THE EARLIEST DRAFT OF LAUD'S SCOTTISH LITURGY.

Hampstead, October, 1879.

ON the 15th of October, 1877, I published in your columns an account of an old printed book, in an old, worn leathern binding, which I had just discovered in the library at my father's parsonage, near Pembroke. It contained a Prayer Book, Bible, and Psalms in metre, by Sternhold and Hopkins, bound up together. My father told me that on his leaving, in 1850, his living of Ifield, near Horsham, in Sussex, the parish clerk of the adjoining parish of Crawley, where he had once been curate, gave him this book as a parting token of remembrance, and told him it had been given to him by Gregory Wright, a yeoman of Ifield, in whose family the volume had been for a hundred years, and who had used the blank leaves as a family register. The Prayer Book was imperfect at the beginning, wanting three or four leaves, but the Bible and

Psalms in metre bore the date of 1629 on the title-page, and that year I concluded must be also the date of the Prayer Book. But what claimed my attention was that on the margins of the leaves of the Prayer Book were numerous notes, in a hand quite contemporary with the date of the printing, and these notes were suggestions and alterations for a new form of Liturgy. In my former letter I stated at some length the reasons which induced me to believe that I had before me the actual original draft of the Scotch Liturgy which Archbishop Laud, in 1637, attempted to force on the Scottish nation. I tried to find out to whom the volume originally belonged, and after weighing all the circumstances carefully I came to the conclusion that it probably had been the property of Sir William Alexander (afterwards first Earl of Stirling), at that time Secretary of State for Scotland, and through whose hands all Scottish business must have passed. I found that the last Earl of Stirling died in 1739, at Ewell, in Surrey, within sixteen miles of Ifield, and within fourteen years of the first entry of the Wrights on the fly-leaves of the book. I could not, however, identify the handwriting of the marginal notes; certainly they were not written by Sir W. Alexander; but Mr. Bond, then Keeper of the MSS. in the British Museum, observed that, if my surmises were correct as to the time and place of their composition, they must have been taken down from the lips of Charles I. by the Clerk of the Privy Council. Within the last few weeks I have discovered additional evidence, which proves his observation to have been perfectly correct, as I have found out the name of the Clerk, the notes to be in his hand, and the Wrights of Ifield to have been tenants of his at that very time, and for a hundred years afterwards. Sir Edward Nicholas, Secretary of State to Charles I. and II., was in the service of the ill-fated Duke of Buckingham, and on his assassination, in 1628, passed into the royal service, and was made Clerk of the Privy Council. When his official papers and correspondence came under my eye a short time ago, I instantly recognized the handwriting to be the same as in my father's Prayer Book; and on examining the lists of tenants of West Horsley, in Surrey, the seat of Sir E. Nicholas (distant only ten miles from Ifield), I found the name of Gregory Wright occurring over and over again, and that the Wrights had resided there from 1637 to about 1750. I have thus satisfactorily and completely cleared up the mystery of a book which has hitherto been quite unknown to any of the numerous and able writers on the interesting subject of Laud and his Scottish Liturgy.

EDWARD SCOTT.

CYPRIOTE INSCRIPTIONS.

725, Chestnut Street, Philadelphia.

THE *Athenæum* of the 6th of September has reached me, and I have read with much pleasure the article on 'Modern Greek Literature on Cyprus,' by Spyr. P. Lambros; but I feel bound to communicate what is well known among students of the Cypriote writing concerning the inscriptions published in the *Pandora* of December 1st, 1869. One of the first fruits of the decipherment of the writing was to show that these inscriptions were clumsy forgeries, made up from the material of other inscriptions. Neither the sarcophagus nor the metal plate has ever turned up anywhere; but the forger of these or similar inscriptions upon ordinary stones was detected and imprisoned for it in Cyprus. I do not know that a single Cypriote inscription has ever been found upon a sarcophagus.

The inscription discovered by M. Pierides (not *-dis*, as printed in Mr. Lambros's article) is published according to his copy and that of another person in the splendid work of the Duc de Luynes, but from those imperfect copies nothing can be made out. The copy of De Vogüé in his 'Mélanges' is the only legible one

thus far published, and, as I can testify from an inspection of the original, is as good as can be made, except that it unaccountably represents the characters as composed of cuneiform strokes, which is not the fact. The style of the characters of the inscription is that which the printers know as "Gothic type." M. Pierides has deciphered several Cypriote inscriptions and published them in England, and otherwise he has deserved well of his countrymen; but I doubt whether there is another native Cypriote who is competent to deal with the subject. I might add that while in Cyprus, through the kindness of M. Pierides, I was enabled to obtain several native works on the language and history and customs of the island, written in modern Greek; but none of them equalled the third volume of Sakellarios's 'Cypriaca' for real profit. No others added so much to the stock of information in the way in which the work of a native only could furnish it.

It may be interesting to people on your side of the water to know that two new Cypriote inscriptions have been discovered in the Cesnola collection within the last few weeks; one of no importance outside of matters of epigraphy, but the other probably of no little service in settling some questions in the history of Cyprian art. As I have up to this moment only an imperfect squeeze of the latter, I cannot give a complete account of it.

ISAAC H. HALL.

Literary Gossip.

MR. LOWE's statement, in the speech he delivered last Tuesday at Grantham, that three thousand pounds have been taken away which used to be given to the British Museum for the purchase of books, deserves attention. The retrenchment has not, indeed, been effected entirely in the purchases of books, for the authorities of the Museum managed to economize in the purchases made by other departments, so that the library might not be wholly crippled. The total diminution in the Treasury grants for the year 1879-80 to the Museum amounts to about twice the sum mentioned by Mr. Lowe, i.e. 6,000l. This is a most foolish species of economy. The Trustees do not buy for the sake of buying, and if they are stinted this year more must be expended next year, if the Museum is to retain its rank.

THE University Commissioners are now in session in Oxford. The New College scheme was discussed on November 4th and 5th. University follows next, and Corpus and St. John's are appointed for an early date.

MR. G. A. SALA purposes leaving this country for a tour through the Southern States of the American Union. He will contribute the results of his experience to the *Daily Telegraph*. Arrangements are in progress for entertaining him at a public dinner before his departure.

It is, we believe, in contemplation to convert Somerville Hall, one of the two new boarding houses for ladies in Oxford, into a limited company, thus following the precedent set in the case of Newnham Hall at Cambridge.

A PRIVATE letter from Natal states that Mr. Vyn, the Dutch trader who remained at Ulundi during the war, is engaged in writing, for publication in England, his story of the war, including an account of all that transpired during his detention with Cetwayo. He intends to write the body of the

work in Dutch, and the conversations of the king in Zulu. It is proposed that the translations shall be made in Natal by gentlemen well versed in both languages. Some portion of Mr. Vyn's narrative has been published in a London journal, but it is said to form only a small part of what he has actually written. The entire story will, it is believed, shed much light upon the proceedings of Cetwayo, Mr. John Dunn, and other notabilities.

MR. BENTLEY's annual dinner sale took place on Tuesday, when Prince Metternich's autobiography met with a good reception, as well as Lady Jackson's 'Old Régime.' Nearly ten thousand copies were sold of 'Bentleys' Favourite Novels.'

PROF. W. ROBERTSON SMITH, of Aberdeen, has taken advantage of the leisure forced upon him through his suspension by the Assembly of the Free Church of Scotland to proceed to Egypt and continue the linguistic studies he pursued there during last winter. Prof. Sayce also contemplates a visit to Egypt about Christmas time.

PROF. J. W. HALES will deliver a lecture on 'Hamlet' this (Saturday) evening in the hall of the Society of Arts, John Street, Adelphi, at 8 p.m. This will be the first of a series of lectures on popular subjects to be continued every Saturday evening till Christmas, and resumed next year, under the direction of the Trades' Guild of Learning, of which Earl Rosebery is now President, and the Social Education League. Prof. S. R. Gardiner will lecture on the rise of Parliamentary parties in the seventeenth century, and Mr. J. P. Founds on Japan. The Trades' Guild is also organizing a course of lectures on England's relations with the East, with the object of explaining the relations between our country and the less civilized nations, and exposing the policy of military aggression in the interest of commerce. Lectures will be delivered by Prof. Leone Levi on 'War and Commerce,' Col. Osborn on Afghanistan, Sir Arthur Hobhouse on India, Mr. Arthur Arnold on Persia, and, it is hoped, by Sir George Campbell on Bulgaria, after his return from visiting that country.

MR. THOMAS HARDY is writing a new serial story, entitled 'The Trumpet-Major,' which will begin in *Good Words* for January next, and be continued through the year. The story will be illustrated by Mr. John Collier.

MR. JAMES PARTON, whose biographies of his distinguished fellow-countrymen are popular in the United States, has been engaged for several years on a life of Voltaire, which is nearly completed, and will probably appear next spring.

IN anticipation of the visit of General Grant to Yedo there appeared a sketch of his life in Japanese, in which the author, after speaking with enthusiasm of the achievements of Gorantū, as he calls the General, addresses his readers in the following words:—

"Whether we consider the Kelin [a fabulous animal] and the fox among beasts, or the phoenix and grey finch among birds, we find that even when endowed with unusual abilities the intelligence of these is not equal to that of stupid old women or doltish boys, and as to men

it is not to be compared to theirs. Moreover, whether a fox or a finch be clever or not, they never, after all, rise beyond the level of beasts and birds. But men are able, if they choose, to cultivate their talents, and even if they fail to do this they possess the gift of thought, though it must be confessed that the majority of men are stupid, forgetful of the heavenly way, and confused as to their relations to one another. But there is a man who has cultivated his great natural abilities, is rich in thought, is admirable in his movements, is as unfathomable as heaven and earth, and with whom neither the Kelin nor the phoenix is for a moment to be compared. Such a one is General Grant, whose intelligence is commanding to a degree, and whose business capacities are truly grand." The writer goes on to say that the General is about to visit Japan, and warns his readers to show him all the consideration and respect due to so great a man.

MRS. W. BRIGHT MORRIS, a granddaughter of Leigh Hunt, died on the 30th ult. at Highgate, at the early age of twenty-five years. Mrs. Morris was a writer of considerable promise, and had contributed stories to *Cassell's Magazine*, the *Quiver*, &c. Mr. Bright Morris is a young artist of some promise.

ACCORDING to the Report of the Manchester Free Libraries Committee recently published, the issue of books during the year ending September 5th, 1879, has exceeded in number that of any former year, the number circulated being 985,079, showing an average of 3,281 per diem. The opening of the libraries on Sunday afternoons is pronounced to have been successful, the attendance showing that the public has extensively used the privilege granted.

A STRANGE coincidence: the Bampton Lectures of the Rev. Edwin Hatch (Vice-Principal of St. Mary's Hall, Oxford) for 1880 will treat of the same subject as M. Renan's Hibbert Lectures, viz., the influence of Rome on Christianity.

THE German Oriental Society is going to publish annual reports on the progress of Oriental studies. We have already before us the excellent articles on 'Rabbinica' and 'Judaica,' by Dr. S. Landauer, of Strasbourg, and on 'Aramaica,' by Prof. A. Socin, of Tübingen. These reports will be a useful addition to those published by the Secretary of the Royal Asiatic Society and by M. Renan in the *Journal Asiatique*.

THE death is announced from Athens, in his sixty-eighth year, of Leon Melas, a prolific and popular writer. His works are chiefly educational and theological, but he was also the author of a work entitled 'Gerostáthes; or, Recollections of my Youth,' of which he had issued a stereotyped edition in three small volumes shortly before his death.

A TERRA-COTTA cylinder of Cytus has reached England. It describes his genealogy and entrance into Babylon.

PROF. SACHAU, of Berlin, has reached Palmyra. The German and Austrian Consuls-General are accompanying him in his tour.

MR. EDWARD CAPERN, of Bideford, the rural postman poet, is preparing for the press a volume of poems, entitled 'Sungleams and Shadow-Pearls.'

PROF. ADOLFO BARTOLI, of Florence, is preparing, with the assistance of a society

of *servants*, a complete catalogue of the Italian MSS. of the National Library at Florence. The work will be divided into two series, prose and poetry. Fac-similes or photographs will be added to the description of early codices.

MR. FURNIVALL has sent to the printers his parallel text edition of the best three MSS. of 'Troilus and Cressida' for the Chaucer Society. These are the Gg. 4, 27 of the Cambridge University Library, Mr. Bacon Frank's Campsall MS.—both hitherto unprinted—and the Harleian 2280 in the British Museum, edited by Dr. Richard Morris in his Aldine edition of Chaucer. For the New Shakspeare Society the text of Mr. Furnivall's re-edition of the Digby mysteries and the morality of Wisdom, who is Christ, is in type, and that of his reprint of the second part of Stubbes's 'Anatomy of the Abuses in England in Shakspeare's Youth,' 1583.

PROF. SKEAT writes:—

"Permit me to add a few words to what I wrote last week. I complained that I had been troubled by receiving three circulars of a book in a registered letter. The publishers courteously inform me that they had nothing to do with such a proceeding; they were sent by the anonymous author. He has further thought fit to send me a copy of his book, which, however valuable to others, is of no use to me. The whole seems to me to be an extraordinary proceeding; and I think that, if authors choose to remain anonymous, they should at least refrain from such an unjustifiable and, in the present case, useless method of attempting to advertise their books. I am not even allowed the opportunity of returning the book, so I suppose I must give it away."

MR. J. A. SCOTT, editor of the Dublin *Evening Mail*, and for many years part proprietor of that journal, has undertaken the entire literary management of the *Irish Times*.

MR. T. LOUIS OXLEY, translator of 'Le Fils Naturel,' by Alexandre Dumas, jun., has in the press 'Miecislus, a Study from Life.' MESSRS. Kerby & Endean, Mr. Oxley's publishers, have also in preparation 'The Marvellous Little Housekeepers,' by Madame Bunon.

'GOBLIN ROCK: THE TALE OF A LIGHT AT SEA,' is the title of the *Once a Week* Christmas annual. Mr. G. Manville Fenn is the author.

WE hear of the death, at the age of seventy, of Dr. Ebenezer Henderson, well known as an astronomical writer. He was a native of Dumfermline, and wrote a history of that "city," as well as of Edinburgh and Glasgow: the first of these books was recently reviewed in the *Athenæum*.

A MEETING was held at Blackpool, in North Lancashire, on Tuesday last, in reference to the adoption of the Free Libraries Act for that town, when it was resolved that the Act should be adopted.

RECENT French publications include a 'Traité Complet de la Science du Blason,' by Jouffroy d'Eschavannes; 'La Science des Armoiries,' by M. Bachelin-Deflorenne, with nearly eight hundred coats of arms; 'Chefs-d'Œuvre des Prosateurs Français au XIX^e Siècle,' selected and arranged by Louis Collas and Victor Tissot; 'Le Crime de l'Opéra,' by Fortuné du Boisgobey; 'Le Fils Maugars,' by André Theuriot; the first volume of the 'Mémoires de Madame de

Rémusat, 1802-1808,' published by her grandson Paul de Rémusat; 'La Belle Grélee,' by Alexis Bouvier; 'Une Coquine,' by Saint-Juirs; and 'Éléments de Tactique Navale,' by Vice-Admiral Penhoat.

SCIENCE

On the Structure and Affinities of the "Tabulate Corals" of the Palæozoic Period. By H. Alleyne Nicholson, M.D. (Blackwood & Sons.)

WHEN the French naturalists Milne-Edwards and Jules Haime undertook their classical researches on fossil corals, they instituted the group to which they gave the name of *Tabulata*. The name was suggested by the fact that in these corals the internal cavities are divided into a number of separate chambers by means of horizontal plates, or *tabule*, which stretch from wall to wall, and thus form transverse partitions separating one story from another. Such diaphragms, however, are not confined to the *Tabulata*, and it has often been doubted whether their presence really possesses much classificatory value. Within the last few years evidence has accumulated tending to show that the group of *Tabulata* includes a variety of organisms differing widely from each other in their systematic position in the animal kingdom. It was Louis Agassiz who aimed the first blow when he asserted that some of the *Tabulata* were hydrozoa, and then inferred—an unwarrantable inference—that all the tabulate corals must be hydrozoal. Mr. Moseley has lately shown that some certainly belong to the hydrozoa, while others, though retained among the actinozoa, must be placed with the alcyonaria instead of with the zoantharia. Other naturalists have assisted in the work of disintegration, and have sought to reduce the whole group to a mere wreck. It is to this dismembered family that Dr. Nicholson has devoted the handsome volume which is now in our hands. In pursuing his paleontological labours in connexion with the older fossil-bearing rocks, he has been led to pay peculiar attention to the so-called *Tabulata* corals. But so far from regarding these corals as a natural group, he agrees with Verrill and with Lindström in denying them a right to form a separate division of the zoantharia. A large number he refers to the alcyonaria; some, of course, he places with the hydrozoa, and of others again he can say little or nothing. It is worth noting, however, that he is not disposed to place any among the polyzoa. Although much has been written about the *Tabulata*, Dr. Nicholson has contrived to produce a volume which has much interest and some freshness. To the ordinary student of paleontology, who is apt to suffer perplexity over his palæozoic corals, the monograph will be highly acceptable. It should be added that the book is admirably illustrated and in every respect well got up.

Prodromus of the Paleontology of Victoria; Decade VI. By F. McCoy. *Prodromus of the Zoology of Victoria; Decades II. and III.* By F. McCoy. (Melbourne, Ferres; London, Trübner & Co.)

THESE publications form a continuation of Prof. McCoy's researches on the living and fossil Fauna of the colony of Victoria. Among the fossils which he describes and figures are some remains of the gigantic kangaroo found in the Pliocene deposits, and evidently the precursor of the "old man" kangaroo of the present day. The zoological publications contain figures and descriptions of various animals indigenous to Victoria. In consequence of the importance of the fisheries, much space is devoted to the description of food-fishes. Other organisms, however, are not neglected, and we find among the latest of the publications several notices of seals, snakes, crustaceans, polyzoans, and insects.

The thirty plates comprised in these three decades are admirably drawn, and in most cases very skilfully coloured.

Geological Glossary for the Use of Students. By the late T. Oldham, F.R.S. Edited by R. D. Oldham. (Stanford.)

It is not easy to see why so distinguished a geologist as the late Dr. Oldham should have thought it worth while to compile an elementary glossary of geological terms. There is no doubt, however, that the little work which has just appeared, under the editorial care of his son, forms a most useful companion to any ordinary text-book of geology, though it has no pretence to be regarded as anything like an exhaustive glossary. The definitions which it contains are in general clear, concise, and accurate; but when the writer gets off the lines of geology proper he is apt to slip. Thus an aneroid is described as a "barometer in which no fluid, either mercury or spirit, is used." Why refer to spirit when speaking of a barometer? Nor can we endorse the following definition: "*Keuper*, literally copper."

The Naval Architect's and Shipbuilder's Pocket-Book. By Clement Mackrow. (Crosby Lockwood & Co.)

MR. MACKROW has compressed an extraordinary amount of information into this useful volume. In the first issue of a book of the kind it is almost impossible to avoid a few errors, for which it is not the duty of the reviewer to hunt. The author recognizes this possibility by inviting any corrections or fresh materials which may be useful for future editions. The oversights which we have observed are but few. It is rather from the expert who is at all perplexed as to any information for which he may search that the hints invited by the author should come than from any other source. One point, however, may be named, attention to which would give a greater value to the future editions than there is little doubt will be demanded, that is, a brief sketch of the principal designs for iron-clads. Formulæ indeed are given as to velocity and impact of shot, and as to penetration of shot into iron armour. But the book will prove so useful to the naval draughtsman that he will naturally look for some information upon the present state of the rapidly changing opinion of the scientific shipbuilder as to turrets, citadels, and other modes of combining the two opposite requisites of impenetrability and power of flotation. In other respects there will be found ample information—useful from the time of laying the keel of a vessel to the last touch of "copal varnish," "gold varnish," and "table varnish." One feature that is remarkably useful is a vocabulary first giving the French equivalents of English technical terms used in shipbuilding, and then giving the English equivalents of the French terms. This vocabulary, however, will be the better for a little further care. Thus we find *martinet* translated "peak halliard," and *martingale* "bobstay"; but in the English part of the vocabulary "bobstay" is translated *sous barbe*; "peak halliard" does not occur; and "halliard" is translated *drisse*. It may be very difficult to obtain anything like an exhaustive list of technical marine terms, but there can be no excuse for any failures of the two portions of the vocabulary to correspond with each other.

GEOGRAPHICAL NOTES.

PROF. NORDENSKIÖLD announces his intention, in a letter to M. Sibiriakof, the well-known Russian patron of Arctic research, of undertaking shortly a fresh journey of exploration to the Siberian Polar Sea. He will start on this occasion from the river Lena, and make the New Siberian Islands his base of operations. He refers in the same letter to the journey undertaken to these islands in 1809-10 by Hedenstroem, one of the very few explorers

who have ever visited this part of the world. Hedenstroom published in 1830 an account of his travels, under the title of 'Fragments on Siberia,' but in spite of every endeavour the professor has been unable to obtain a copy of this work.

Dr. G. Rohlfs has been obliged to retrace his steps to Benghazi. Having explored the Kufara oasis, he was attacked and plundered. He hopes to obtain help from the Turkish provincial Government, but the prospects of his now being able to reach Wadai are very slender indeed. It is fortunate that his expedition has not been altogether abortive, for the exploration of Kufara fills up a considerable gap in our knowledge of the eastern Sahara.

Prof. Julius Oppert has lately explained in his lectures at the Collège de France several discoveries, one of which might also have some real interest for our consuls in the East. The cuneiform texts often mention an island situated in the Persian Gulf, whence came the most prominent divinities worshipped by the Assyrians. The name is written with Sumerian characters *Nibukki*, which may signify "original land." Dr. Oppert, who pronounced it formerly *Dilmun*, and assimilated it to Deylam, on the north-west of the Persian Gulf, has abandoned his own hypothesis, and reads it *Tilman*, identifying it with the famous *Tylos* of the Greeks, mentioned by Theophrastus, Arrian, and particularly by Pliny, who devotes to it several highly important passages. The island of Tylos, celebrated for its cotton and its pearl-fisheries, has since long been recognized in the modern *Samak*—Bahrein, the largest island of the small archipelago of Bahrein. Strabo, who names it *Tyros*, states that from this spot and the neighbouring island *Aradus* (now *Arad*) came the Phœnicians, who attributed to their illustrious cities the names of their original abodes. There arose also out of the sea the famous marine monsters who, according to the Chaldean legend, were the teachers of mankind in all sorts of sciences. Although we could not hope to recover the school-books which these gifted monsters employed in their reading classes, the island of Bahrein must contain highly interesting antiquities from the remotest times. Dr. Oppert thinks that it would be worth while to explore it in a scientific manner, and to make excavations in those parts of the island which old traditions point out as the spot of ancient dwellings.

Mr. Stanford's 'Large Scale Map of Afghanistan, showing the new British Frontier according to the Treaty of Gandamak,' is a useful publication. The greater portion of this map has already been published in sections in the *Proceedings of the Royal Geographical Society*. A note written along the greater part of the much discussed scientific frontier is significant. It reads thus: "Actual limit between the independent tribes on the east and the subjects of Kabul on the west." The Amir has consequently been compelled to sign away a vast territory over which he exercised no authority whatever.

Johnston's 'Handbook to the Terrestrial Globe' (W. & A. K. Johnston) contains the information usually met with in our somewhat antiquated treatises on 'The Use of the Globes.' It has not been compiled with much care. The definition that "A degree is the 360th part of the circumference of the globe, and contains 60 geographical or 69½ statute miles," is applicable only to the equator. Elsewhere we are told that a degree measures 69 statute miles, which is very near the truth, its actual length being 69.16 or 69.17 miles, but in the table appended to his little book Mr. Johnston adopts 69.2000 miles as the length of a degree under the equator. Discrepancies like these ought to be eliminated.

The National Library of Paris has recently acquired a curious old *Portulano*, made at Venice in 1409, and signed "Albericus...virga..." or "Ianga." Our contemporary the *Revue de*

Géographie says that, considering its age, it presents not only a remarkably correct outline of the Mediterranean, but also of the western coast of France. We learn from the same periodical that a fine fac-simile of Leonardo Bufalini's famous plan of Rome has been published, a more perfect copy of it than that preserved in the Barberini Library having recently come to light from a suppressed monastery at Coni. The plan now published is dated 1502, whilst the Barberini copy, very imperfectly reproduced by Nolli and Jean Brun, is dated 1552.

SOCIETIES.

ROYAL INSTITUTION.—Nov. 3.—C. W. Siemens, Esq., D.C.L., V.P., in the chair.—Major-General H. P. Goodenough and Mr. J. H. Sampson were elected Members.

SOCIETY OF ENGINEERS.—Nov. 3.—Mr. R. P. Spice, President, in the chair.—The paper read was by Mr. W. Jones, 'On Modern Tramway Construction.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 4.—Dr. S. Birch, President, in the chair.—A number of new Members were elected.—A communication sent from Mossul by Mr. H. Rassam, giving an account of his excavations in Assyria, &c., was read. The paper will be printed in a future part of the *Transactions*, with plans and drawings of the different sites excavated.—A communication entitled 'Le Décret de Phtah Totunen en faveur de Ramsès II. et de Ramsès III.' by M. E. Naville, was read. In this paper M. Naville gave translations of two stelæ. The first, erected in the great temple of Abu Simbel, by Ramsès II., recorded his victories in thirty-seven lines of hieroglyphics. The other stele was that erected by Ramsès III. upon one of the pylons of the temple which he built to Ammon at Medinet Habou, and a copy of that erected by Ramsès II.—Dr. Oppert, who spoke at some length, referred to questions of chronology, and gave it as his opinion that, if the island of Bahrein (see "Geographical Notes") were thoroughly explored, much light would be thrown on the lives of ancient kings and ancient dynasties. He also wished to correct a statement that had often been made before the Society, viz., that Egibi was a banker. Dr. Oppert contended that it was the name of a tribe, for which he gave his reasons, and stated that, if the cuneiform was to be read "son of Egibi," and so understood, Egibi must have lived upwards of two centuries.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Academy, 8.—Anatomy, Mr. J. Marshall.
- Institution of Surveyors, 8.—President's Opening Address.
- Geographical, 8½.—President's Opening Address: 'Dutch Expedition to Central Sumatra,' Prof. F. J. Veth.
- Tues. Civil Engineers, 8.—Discussion on Mr. J. J. Veth's Paper 'On Dock Gates.'
- Anthropological, 8.—Report on the Elbe Tribes of the Vindhyon Range, Col. Kinnear; 'Relations of the Indo-Chinese and Indo-Pacific Races and Languages,' Mr. A. H. Reane.
- Wed. Literature, 4½.—Council.
- Royal Academy, 8.—Anatomy, Mr. J. Marshall.
- Telegraph Engineers, 8.—'Telegraph from Tehran to Bushire (Government Indo-European System),' Mr. J. R. Preece.
- Microscopical, 8.—'The Amplifier of Zeiss,' Lieut.-Col. J. J. Woodward; 'Lepidodermis Acanthia,' Mr. H. E. Forrest; 'A New Immersion Illuminator,' Mr. J. Mayall, jun.
- Thurs. Mathematical, 8.—'The Binomial Equation $\frac{x^n - 1}{x - 1} = 0$; Trisection and Quartisection,' Prof. Cayley; 'Cubic Determinants and other Determinants of Higher Class, and Determinants of Alternate Numbers,' Mr. H. E. Scott; 'Problem of Ptolemy's,' Mr. S. Roberts; 'Notes on a Class of Definite Integrals,' Mr. T. H. Terry.
- Fri. Quæst. Microscopical, 7.
- New Shakespeare, 8.—On Hebenon in 'Hamlet,' l. v. 62, Dr. R. Nicholson; 'Essex is not the Turtle-dove of Shakespeare's 'Phœnix and Turtle,' Mr. F. J. Furnivall; 'Shylock deadened,' Fortia Questioned, by a Lady.

Science Gossip.

The University of Durham College of Physical Science at Newcastle-on-Tyne, which for the first eight years of its existence has been housed in premises rented for the purpose, is about to make a vigorous endeavour to erect a building of its own. The subscription list towards the building fund is headed by a donation of 1,000*l.* presented by Sir W. G. Armstrong, C.B., F.R.S.

CAMBRIDGE has sustained a severe loss by the

death of Prof. Clerk Maxwell, one of the ablest men of science of the day. He was only appointed to his chair eight years ago.

M. DE LA BASTIE describes in *Les Mondes* for October 9th some improvements in the methods of tempering glass. He exhibited at the Société d'Encouragement toughened glass mortars with their pestles for chemical use. The glass, it appears, is now plunged into oil while still at a red heat.

M. BERTHELOT has in the *Comptes Rendus* for October 13th an important memoir 'On the Present State and the Future of Thermo-Chemistry.'

A CHAMBRE SYNDICALE of Electricity has been established in Paris. The first meeting of the subscribers, numbering seventy-five, was held on the 27th of October.

A NEW private observatory has recently been erected at Plönsk, about thirty-seven miles from Warsaw, by Dr. Jedrzejewicz. The principal instrument is an equatorially mounted refractor by Steinheil, of 64 inches aperture, provided with a spectroscope. It is the intention of Dr. Jedrzejewicz to devote the chief part of his observing attention to the measurement of double stars, in which field of research he has, in fact, already made a good beginning by the repeated observation of 170 double or multiple stars. We cordially wish him and his observatory a future useful to astronomy.

At the end of next week we shall be again in the orbit of the Leonids, or November meteors connected with the comet which, discovered in December, 1865, passed its perihelion in January, 1866, and is usually known as Comet I., 1866. The brilliancy of the display of meteors, not only in that year, but in the two following, will be long remembered. Its recurrence in those years proves that the arc of the orbit over which considerable condensation exists is a good deal extended; but there is no reason to expect anything remarkable to be seen now. The period of the orbit of the meteors is known to be 33.25 years, and the next great display will probably be in 1899. Nevertheless it will be interesting to keep up some watch on the Leo radiant during the closing nights of next week.

ANOTHER small planet (No. 207) was discovered by Herr Palisa at Pola on the night of October 17th, and is the twentieth detected by that astronomer, beginning with Austria in March, 1874.

THE *Memoirs of the Italian Spectroscopical Society* for July last, which we have received, is chiefly occupied by records of observations made during the partial solar eclipse on the 19th of that month.

We have received from the publisher, Mr. Stanford, an exceedingly well-executed 'Geological Section, showing the Order of Superposition and Approximate Maximum Thickness of Sedimentary Strata of the British Islands,' by James B. Jordan, of the Mining Record Office. This chart is on the scale of 3,000 feet to one inch, and the colours used to indicate the strata are those employed on the maps of the Geological Survey. The thickness of each stratum is approximately given with great care, and the general details, from the alluvium down to the Laurentian formation, are displayed with considerable exactness. This geological section must be of great value to teachers of the science and to all students, forming as it does, in a compact form, a very intelligible guide to the chief phenomena presented by the strata of the British Isles.

FINE ARTS

DORÉ'S GREAT WORKS. 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT,' (the latter just completed), each 23 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily Ten to Six.—1*s*.

THE SIXTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

THE NATIONAL GALLERY.

THE National Gallery was reopened on Monday last, having been closed during October, to the great regret and inconvenience of students, who cannot understand why it need be shut while other galleries here and abroad continue open all the year. On this occasion, however, it was necessary to close the gallery, as four rooms had to be refloored. It is a pity all the floors are not covered with a noiseless material, such as kamptulicon or linoleum, which would deaden the clatter of heavy boots. Nine additional pictures have been hung; five more will, perhaps next week, be placed on the walls. In Room XIV. is the most important of those yet hung, a beautiful Perugino, painted in luminous tempera, comprising nearly life-size figures of the Virgin and Child standing erect between SS. Francis and Jerome; the former wears a brown habit, the latter a red one; each holds a book. These figures are isolated and self-centred. Above are two angels, flying with a crown. This is a highly characteristic, distinctly Peruginian picture, very closely allied to the famous 'Crucifixion' by Raphael, which is in the Dudley Collection, and was at the Royal Academy a few years ago. As is always the case with Perugino, the faces are more statuesque and of a more distinctly conventionalized type than those of the early Raphael are, so that it looks as if the inspiration of the painter had crystallized, his types had set, like the draperies and even the attitudes themselves, before he produced this beautiful but somewhat formal and timid work. In spite of its charm we can hardly avoid seeing that the painter had lost heart and that his inspiration lacked energy. Nevertheless, the face of the Virgin is delightfully pure, tender, and grave; and her features are not unlike those of Raphael's model. This Virgin is clad in red sculptural draperies, the hems of which are embroidered with gold; her head is on one side, the face is raised; she holds the Child, who almost stands in her arms, and turns with a lively, dignified air to the saint on our left of the group. The draperies of the saints are similar in character to those of the Virgin, and have been disposed in long, fine, and broad folds of great dignity and beauty, and they illustrate the noble Umbrian type in perfection. The angels above are delightfully animated and graceful; their draperies flutter in Perugino's manner. There is a fine glow over the whole picture; the carnations are pale olive; the flesh has the modelling and texture of ivory; the colouration is brilliant, with isolated perfectly harmonious tints; the tones are soft, deep, and vivid. This work was lately bought of the Baron de la Penna, of Perugia, and, being in perfect condition, is undoubtedly one of Mr. Burton's best purchases. Messrs. Cavalcasse and Crowe, in their 'History of Painting in Italy,' iii. 231, quote the extract given by Prof. A. Rossi, of Perugia, from the *Avanti Decemviri* for 1507, which notices that on June 8th of that year the executors of Giovanni, a carpenter of Perugia, commissioned of Perugino, then present, a Virgin erect holding the Infant, "similar to that of Loreto," with St. Jerome in a cardinal's dress and St. Francis, for the price of forty-seven florins.

In Room XIII. are two interesting additions, lately procured from the heirs of Mr. Barker, being the wings of an altar-piece by B. da Siena, the centre of which, No. 909, representing the 'Virgin Enthroned,' had previously been obtained at the sale of that collector in 1874. The wings were lost sight of in Mr. Barker's house, but the Director of the National Gallery made inquiries, and they are now restored to their places. They represent standing figures

of SS. Peter and Nicholas of Bari with emblems. In Room XII. is an early German picture of the 'Crucifixion,' which has been in the magazine of the gallery for a long time. The design and movements of the figures are intense, constrained, and realistic. At one time this work bore the name of Aldegrever, but is doubtless by another hand less elegant than his, and it bears a closer but not complete resemblance to the manner of Martin Schongauer. In Room XV. is No. 1052, a 'Portrait of a Man,' of the Milanese School, bequeathed by the daughters of Mr. Solly. Parts of Mr. J. Henderson's bequest appear in two capital small Canalettos, views in Venice, very warm and glowing examples. From the same source came a charming Venetian view, which formerly bore the name of the same artist, but which is doubtless the work of a better man, F. Guardi, and noteworthy, as usual, for its crisp and firm touch, with drawing like that of a reed pen, unusual warmth of illumination, and transparency of shadows. Nos. 1072 and 1073 are two studies in white and black, by Copley, for his famous picture in the National Gallery representing the death of the Earl of Chatham; they differ in composition and grouping; the former is the better. They were bought at the sale of Mr. Anderdon's collection. In Room V. has been placed a charming portrait of a lady, by Romney, called the 'Parson's Daughter,' No. 1068, to which we have already referred.

THE PRIVATE COLLECTIONS OF ENGLAND. No. L.—FARNLEY HALL, OTLEY.

'VEVAY AND LAKE OF GENEVA,' a beautiful work, may be taken as the companion to the 'Chamouni,' and yet their subjects form a complete contrast. Here the wide circle of the lake reflects the hills, and bears a placid illumination between lines of reflections of the mountains. 'The Lake of Brienz' is shown by one of the most lovely effects of moonlight ever painted by Turner, who did not affect moonlight themes for his art. Boats are slowly crossing the lustrous track of the moon's reflection towards where, in the half gloom and shadows of the hills, the spires rise, and specks of light reveal the town. The far extending valley at the further end of the lake is one of the most delicious studies here. 'The Fall of the Reichenbach, Grindelwald,' is hardly inferior to any of Turner's masterpieces of the kind. There is another 'Fall of the Reichenbach' here, which was described by Mr. Ruskin as approaching his own magnificent 'Falls of Terni,' which latter he thinks "the most perfect piece of waterfall drawing in existence," and for which he gave more than five hundred guineas. Mr. Fawkes's drawing first named here represents with ineffable skill the fractured and weather-worn edges of a chasm of slaty rock, the "dip" of which is from our right steeply downwards. The walls of the chasm have been broken in the centre to admit the water, and this goes bodily into a hollow, the bottom of which is hid by walls of stone, between which the stream, after sending upwards half its bulk in spray and mist, issues, and, rushing on in a yellowish white cascade, descends out of our sight. The water goes flashing out of the sunlight and through the shadow of the cliffs, to be pulverized in the basin, whence its vapour rises again. There is beautiful draughtsmanship throughout, especially shown in treating the step-like strata of the cliff, which are in sunlight on our right, and the more erect rocks that face us lower down and nearer, where a huge pine-trunk lies prostrate and bent like a twig. There is a wilderness of blasted stems above it, among which a goat steps at ease; on the lustrous sward which slopes toward the basin of the waterfall other goats are grazing. This is a large, upright drawing, and it bears the date "1804."

The other 'Fall of the Reichenbach' is "landscape way," and was taken from the side of, not facing, the fall, as was the case with the last-named

example, and from nearly the edge of the basin into which the bow-like stream precipitates itself, and while descending leaves a sort of drift, which, parting from the solid body of the water, falls less swiftly, and seems, but only seems, to stay behind and even to ascend. From the higher level the stream, already dashed and torn on the edge of the precipice, leaps out into the light, and cleaves the sloping shadow of the cliff, to fall headlong into the basin, out of which its spray ascends and trails against the sunlight cliff till it vanishes. Before this has come about, however, a splendid iris spans the shifting veil of vapour from where the shadow ceases to the opposite side of the picture. The wonderful part of the drawing is in the execution of the summit and sides of the sloping cliff at the farther side of the cascade, a gigantic peak, that faces the sunlight, with its pale brown, golden white, occasional green, and grey, all subdued in tint and tone by the intervention of the mist of the fall, through which the rock is visible. Hardly inferior in merit and charm to this is the treatment of the tones and tints of the shadow into which the cascade descends, enriched as that shadow is with wealth of light reflected from the water and shimmering here and there on rocky edges or facets. We all enjoy the skill which so triumphantly depicted the deeper shadows of these rocks, their clefts, fissures, hollows, and sharp angles. Most charming is the way in which, looking under the arch of the iris and through its subtle, manifold veil, which, thin as it is, is tinged by light, we see the shining pastures of the lower valley of Grindelwald. As far above the bow rises the sun-mitten peak of the mountain. On the clouds above the valley are bright and pure hues of dun and red and white, and, interspersed with these, glimpses of glorious blue. So lovely is this drawing that Mr. Ruskin did well to admit that it vies with his own 'Terni' in merit and beauty. The latter shows another iris spanning a fuller torrent than that of the Reichenbach, the triple cascade formed of white sheets of thundering water that fall to the lower bed, where they are whirled outwards and back again round a point of rock. It is a grand drawing in the purest "classic" taste, intensely stately, and in style and feeling much resembling the less charming, but more "solid," "upright" 'Fall of the Reichenbach,' which we have just now tried to describe.

There are two drawings of the 'Valley of Chamouni' in the Farnley Collection; that to which we shall now refer is even more desolate and terrible than the other, which has already been noticed. We look along the sides of the mountains, whose peaks are lost in, or revealed here and there under, a tremendous mass of the densest cloud of a slaty hue; the visible edges of the peaks are fringed with sparkling snow which seems to descend into the crevices. The clouds are piled on high, and they form an enormous crescent opening to the sky. The manifold hill-sides are interlocked before our eye reaches the extremity of the valley, while going, as it does, right across the nearer hill-side. Extending nearly from the summit to the lowest depth is the huge glacier which has crept to the bottom, leaving in front the verdure of the goats' pasture, interspersed with blocks of stone and masses of ice. Near these fragments gaunt pines are gathered thickly; their dark foliage and ruddy trunks contrast strongly with the argent, purple, pale blue, and opal greys of the glacier. Some of the trees are rent at the top; near the foreground a group of weird pines lean at various angles from the upright, and by their split trunks, their truncated heads, and barren branches, attest the fury of the storms they could bravenomore. The central element of this wilderness is a vast sloping table of rock, strewn with scanty herbage, and resplendent in a gleam of sunlight; it occupies the foreground. Here rests a group of goats, and by them, the glare

being powerful, rest also their strong blue shadows. Near them a snake doubles and rolls on the rock; its scaly armour flashes in the sun. What Turner meant by this arrangement—if, indeed, he meant more than is suggested by the terrors of the view and the wizardry of the gleam and the crouching reptile—we do not know. Nevertheless, the impression made is prodigious, and every one will admire the skill with which he drew and modelled the rocks, trees, clouds, and fields of ice. The contrast of the sunlit rock and the calm firmament with the ominous clouds is most striking.

One of the greatest works here has been so admirably elucidated by Mr. Ruskin in 'Pre-Raphaelitism,' p. 46, that we cannot do better than borrow the passage:—

"One of the most characteristic of the drawings of this period fortunately bears a date..... the inscription, unusually conspicuous, heaving itself up and down over the eminences of the foreground, 'Passage of Mont Cenis, J. M. W. Turner, January 15th, 1820.' The scene is on the summit of the pass, close to the hospice, or what seems to have been a hospice at that time—I do not remember any such at present—a small, square-built house, built as if partly for a fortress, with a detached flight of steps in front of it, and a kind of drawbridge to the door. This building, about four or five hundred yards off, is seen in a dim, ashy grey against the light, which, by help of a violent blast of mountain wind, has broken through the depth of clouds which hangs upon the crags. There is no sky, properly so called, nothing but this roof of drifting cloud; but neither is there any weight of darkness—the high air is too thin for it—all savage, howling, and luminous [wan?] with cold, the massy bases of the granite hills jutting out here and there grimly through the snow-wreaths. There is a desolate-looking refuge on the left, with its number, 10, marked on it in long ghastly figures, and the wind is drifting the snow off the roof and through its window in a frantic whirl; the near ground is all wan with half-thawed, half-trampled snow; a diligence in front, whose horses, unable to face the wind, have turned right round with fright, its passengers, struggling to escape, jammed in the window; a little further on is another carriage off the road, some figures pushing at its wheels, and its driver at its horses' heads, pulling and lashing with all his strength, his lifted arm stretched out against the light of the distance, though too far off for the whip to be seen. Now I am perfectly certain that any one thoroughly accustomed to the earlier works of the painter, and shown this picture for the first time, would be struck by two altogether new qualities in it. The first, a seeming enjoyment of the excitement of the scene, totally different from the contemplative philosophy with which it would formerly have been regarded. Every incident of motion and of energy is seized upon with indescribable delight, and every line of the composition animated with a force and fury which are now no longer the mere expression of a contemplated external truth, but have origin in some inherent feeling in the painter's mind. The second, that, although the subject is one in itself almost incapable of colour, and although, in order to increase the wildness of the impression, all brilliant local colour has been refused, even where it might easily have been introduced, as in the figures, yet in the low minor key which has been chosen, the melodies of colour have been elaborated to the utmost possible pitch, so as to become a leading instead of a subordinate element in the composition; the subdued warm hues of the granite promontories, the dull stone colour of the walls of the buildings, clearly opposed, even in the shade, to the grey of the snow-wreaths heaped against them, and the faint greens and ghastly blues of the glacier ice, being all expressed with delicacies of transition utterly unexampled in any previous drawings. These, accordingly, are the chief characteristics

of the works of Turner's second period, as distinguished from the first,—a new energy inherent in the mind of the painter, diminishing the repose and exalting the force and fire of his conceptions, and the presence of colour as at least an essential, and often a principal, element of design."

Here is, technically speaking, a study in harmonies of white, with the complement of blackish tints, besides grey ones in abundance. The whole was employed to illustrate a passage of exceptional, and, as Mr. Ruskin has indicated, until this date rare, energy; and it emphasizes the evolution of a dramatic element which may indeed be said to mark a transitional period in the mood of the artist. It is obvious that the coach, preceded by a vehicle of another sort, has for hours toiled up that mountain road. When it had nearly reached the top—a comparatively flat space, enclosed by cliffs and overlooked by peaks—it was enveloped in a dense cloud, which almost hid the way. Suddenly a furious blast of wind ploughed a clear path through the vapours, and revealed this ghastly vista of dazzling white, snow-clad cliffs and glaring summits, thus showing all at once the wilderness of peaks, the stone-built refuge, vertical crenellated hill-sides streaked with snow, more snow piled against their bases, and, highest of all, blanchéd pinnacles of ice standing clear against the clouds and mountain tops. Distinct in an interminable vista of summits are a huge distant glacier and a glimpse of the wannish sky. Like the prophet's bridge, the flat arch of sullen, wind-riven cloud spans the path, extending from where, on our left, is an abyss at the side of the road to where, on our right, tremendous cliffs rise higher until they are hidden by the springing of the vault, from the under surface of which fly ragged pendants of vapour.

The vision thus suddenly revealed is appalling in its majestic whiteness and coldness. In the far mid-distance, and nearly in the eye of the vista, stands the house of refuge, raised high on a detached rock, and accessible by a flight of steps. The shadow of the cloudy arch is passing off this little structure, and in another minute it will be revealed in light just as the white cliffs and the glittering peaks are already revealed. Turner has managed so that this scene appears between the darkness of the arch and the shadow it casts upon the earth, and has thus framed a vision of whiteness glorified but terrible, here of blinding radiance, there tenderly fused with innumerable tints.

The two vehicles had toiled slowly up, at no great distance apart, and the radiant vision was revealed, when, in an instant, and without a sound of warning—for this is far above the region where there are pines to crush, and there is no *débris* so near the mountain tops—the avalanche silently slid between the carriages and barred the way; rushing down the mountain irresistibly, it poured a bright torrent of snow into the abyss; descending from the clouds of heaven, it vanished into the clouds of earth. The horses reeled; the leaders of the diligence turned back and galloped furiously, while the terrified passengers tried to get out. The other carriage, a cart with luggage, was saved by the energy of the drivers, who, to keep the horses from plunging in the wake of the avalanche, seized the creatures' heads, and, with shouts and blows, drew them away. Another moment, another stride, would have been the last; the coach is still in peril. Turner was present at such an occurrence as that which he thus depicted, and doubtless on the day indicated by the date on the drawing, January 15th, 1820.

Looking into the details of this picture, the careful student cannot fail to see signs of a change of style and even of execution. Both are considerably more "advanced" than in most of, if not all, the drawings we have previously described. "Advanced" does not necessarily

mean, in technical respects, improved. In some points there is obvious deterioration of technique, if not of pathos or sentiment. It is needless to say that, however potent may be the epic and tragic elements of 'The Passage of Mont Cenis,' they, if only by their duplication, and therefore their excess, approach, if they do not pass beyond, the borders of melo-drama and become spectacular. The drawing may not be the less effective, it may retain grandeur in its energy, but it has not achieved dignity, the still and stately pathos of the higher mood. It may have been the artist's intention to enhance the effectiveness of his design by such means, and if so the arrangement was a welcome one, yet the fact remains that there is some confusion in the arrangement of the foreground; a lack of precision appears in other parts, while throughout is less of firmness, stringency, and searching art than his earlier works display. This is the case in the distance especially. It may be that no one should lament the change. Turner produced some of his most poetic imaginings after this date; indeed nearly all his more popular pictures followed 'The Passage of Mont Cenis,' but, as Mr. Ruskin has already intimated, the serene, contemplative period of the painter's genius was well nigh over when that magnificent scene was represented. The lovely and severe phase of his intellect seemed to fade gradually into a passionate and sumptuous one.

NOTES FROM ROME.

EARLY in the morning of the 1st of June, a lad engaged in repairing the drain of the house No. 23, Via della Stelletta, found a little shiny piece of metal and put it in his pocket, waiting for the chance of showing it to some connoisseur. In the meanwhile a good deal of the dirt from the drain was carted away in the direction of Porta Angelica. The lad had his piece examined by a goldsmith opposite, and he was just receiving twenty francs for it when the head mason and the owner of the house, who had heard somehow of the affair, came to stop the bargain at the right moment. Search was made immediately on the spot, and one hundred and forty-two gold coins were found scattered between the drain and the walls of the house. Policemen were sent after the carts; they overtook them just outside Porta Angelica, examined the contents, and found forty-two more coins, to the great amazement of the drivers, who had no idea they were removing gold from such an unexpected mine. The treasure numbers consequently one hundred and eighty-four gold coins, of the largest size, perfectly fresh, as if they had just been taken from the mint. The period to which they belong goes from 1450 to 1550; the earliest are of Pius II., the others of Innocent VIII., Alexander VI., Julius II., Leo X., Hadrian VI., Clement VII., and Paul III. Nearly one-third belongs to Clement VII., a few coins to the Viscontis of Milan and the Wladislaws of Hungary. I am sure some were engraved by artists worthy to vie with Donatello or Benvenuto; they are of exquisite beauty. The next day Monsignor Casali, the owner, was offered 36,800 francs for the group. Of course he refused. The treasure was not concealed carefully in one single spot; the pieces lay scattered in more than 1,000 cubic feet of dirt.

After the little excitement of the moment we had enough of the gold; we wanted something better; and, in fact, we managed to pick up, a few days later, the best set of antique jewellery I have ever seen. The strip of land between the Piazza Vittorio Emanuele and the Piazza Dante is well known from the discoveries made there on Christmas Eve, 1874, when seven statues were found in a room a few feet square. Since that memorable night we have more than once again tried the ground: it is inexhaustible. In the last attempt we began to notice some bits of bronze ornaments, heavily gilt, and nailed to pieces of wood with such care that each nail sets

into a kind of scabbard of the same metal (copper). The design of the ornamentation is first rate and very rich; one band is cut into bulls' heads, another into festoons and wreaths, &c. The festoons are made of real jewellery; our strong box on the Capitol contains already some seven hundred stones, such as amethysts, sapphires, garnets, jaspers, agates, lapis-lazulis, topazes.

Some of the amethysts and garnets are of the largest size; they are cut in a fashion worth noticing. After the surface of the stone had been worked and polished in due form, it was cut underneath with a parallel curve, and separated from the nucleus. The nucleus had consequently the shape and the appearance of another stone, only smaller. The process was repeated two or three times in succession, so as to get two or three stones out of the original one. According to Signor Castellani, this rich piece of furniture was a bed; the legs were cut in crystal (*cristallo di monte*), in the shape of a fluted candelabrum. In the room in which the discovery was made we have found so many pieces of agate cut in slabs that either the walls or the pavement must have been inlaid with them. The building belonged to Severus Alexander, not as Roman emperor but as private individual, the water-pipes being inscribed *STATIONIS PROPRIÆ PRIVATÆ DOMINI N(OSTRI) ALEXANDRI AVG(VSTI)*.

The liberality of old father Tiber is boundless. One of the last discoveries made in its bed may prove interesting to the English student. The enormous supply of lead needed for the water system of Rome and for the daily distribution of a milliard seven hundred millions of litres came from English mines. The business belonged to the imperial fisc. Many masses of lead have been discovered in the seaports of Great Britain ready for shipment, one has been traced half way on the coast of Spain, but none was yet discovered in Rome. We have succeeded in finding one at the bottom of the Tiber, fallen overboard in the moment of landing. It is 64 centimètres long, 32 wide, 19 thick, and has many stamps from the officers of the fisc, as well as the weight engraved. The weight is DCCCLXX, or 870 pounds.

The monthly average of coins fished from the river amounts to twelve hundred. They belong, as a rule, to the popes of the last two centuries; but how and why they happen to be there is a mystery to all of us. The best explanation I can give is this. Up to 1856 the dirt collected from the streets or from private houses used to be thrown in the river at two places, near the slaughter-house above Ripetta and near the church of S. Giovanni de' Fiorentini. To lose money in the streets is a rare occurrence; but at home it happens very easily. A few centimes may be left here and there, may drop on the carpets, may roll under pieces of furniture, and when servants make the daily toilette of the rooms the coins get mixed with the produce of the operation. Such refuse for many centuries has been thrown into the river, and this may explain how the Tiber, like Danaë, had not a golden but a coppery shower every day.

The new Tiberine museum is progressing at great speed. We took possession of the place—the conservatories of the old botanical gardens near the Palazzo Salviati on the Lungara—only three months ago. We have now ready for inspection four halls filled with works of art worthy of any great museum of Europe. The set of fresco paintings from a Roman house at La Farnesina is the most conspicuous of all. They are arranged, as far as possible, in the same order in which they were painted and discovered. Those of the first room are on red ground; those of the second on black ground; those of the third on white. The surface of the whole set exceeds eight hundred square feet. When the house was first excavated, the stucco bas-reliefs of the ceilings were found broken into many

thousand pieces, and scattered far and wide. Words cannot convey an idea of the labour we underwent in putting in order such a mass of diminutive fragments. However, the work was done with such success that to each of the three rooms the proper ceiling was restored.

The epigraphic collection is also increasing in number and value. Among the latest additions I shall mention a pedestal dedicated *DEÆ FLORÆ*, by A. Herennuleius Soterius; an altar dedicated *DEO . SOLI . INVICTO . MALACHIBELO*, by a "centurio militum frumentarium," and another which a certain Hermes gave, *COLLEGIO . SALVTARI . FORTVNÆ . REDVCIS*.

The Custom-house having been removed from the Piazza di Pietra, to make room for the new Bourse or Stock Exchange, the beautiful peristyle which forms the front of the building, attributed by some to the basilica of Neptune, by others to the temple of Antoninus, will look better than it did before. The huge bas-reliefs representing the provinces of the Roman empire, and the trophies of warlike implements peculiar to each of them, will be restored to their original places at the foot of the columns. Some of the bas-reliefs are in the Odescalchi Palace, some in the Capitoline Museum, some in Naples, some in the Farnese Palace; some are waiting for resurrection from the depths of the Piazza di Pietra.

The destruction of modern buildings between the Sacra Via and the Forum of Peace has commenced. The granaries belonging to Prince Bolognetti Cenci have already disappeared.

RODOLFO LANCIANI.

Finest Art Society.

THE authorities of the University of Edinburgh will shortly proceed to the election of the tenant of the new chair of the Fine Arts. The electors will be the University Court, with a representative of the Scottish Academy. The funds suffice to produce about 600*l.* a year of clear endowment; besides this, the professor may obtain fees by teaching, which are not likely to amount to much, unless and till he can contrive to get together a considerable class. The appointment, like all but one of the Edinburgh chairs, will be for life. Residence in Edinburgh will be necessary for at least half the year, the academical session lasting from the end of October to the beginning of May, or thereabouts; indeed, wherever the professor may be for the rest of the year, he will have to constitute himself substantially a citizen of Edinburgh. It is said that no considerations of locality, nationality, or association with the Scottish Academy will be likely to weigh with such a body as the University Court. "The best man will be selected, and local favouritism will be impossible."

A MOVEMENT has been started by several influential members of the Institute of Architects having for its object the abolition of the practice of competing for commissions. Mr. Porter, Vice-President of the Society of Engineers, has, on behalf of the parties interested, printed a circular in order to elicit opinions on the matter. He alleges many facts in proof of his opposition to competitions, abstinence from which would, it is alleged, "increase the dignity" of the architectural profession, save the pockets of its members, and materially benefit the position and increase the remuneration of architectural assistants. We fail to see how the last can come about. On the first point there cannot be two opinions; as to the second, Mr. Porter cites the "Addiscombe Road Church competition," where seventy-five architects were induced to enter the lists; the work was never carried out, and a premium of fifty guineas was the only remuneration paid. Each of the seventy-five competitors must have wasted at least 10*l.*, or it would be safer to say 15*l.*, the mere cost of each set of drawings. Not one of the most important national commissions

offered in public competition has been executed by the winners; all have been set aside. The Foreign Office, the India Office, the Wellington Monument, the National Gallery, the Courts of Justice, are cases in point. Blackfriars Bridge is an instance of the contrary, and so is the front of Burlington House—not an encouraging example. Competition does not call forth the powers of our more distinguished architects, very few of whom will enter a promiscuous contest. Still fewer sculptors will contend; indeed, not one of our more eminent hands will enter a general competition; only one or two submit to limited competitions. The fact is, in England these contests are not what they seem, and professional men know that if lay committees award the prizes, they are not competent for the purpose, and are guided by caprice or worse influences, or they take counsel of secret professional advisers, so that moral responsibility is evaded on all hands.

THE systematic manner in which the French set about their art business is sometimes striking and always laudable. Of this a new instance is the holding of a *concours* of French sculptors for the execution of a bust of the "République" to be placed in the Mairie of the XIII^e Arrondissement of Paris, and to serve as a type for similar works in other municipal establishments; also a competition of die-sinkers for the execution of a medal representing the figures of the "République" and the city of Paris.

THE French papers state that a competition is to be held amongst painters for the filling of a panel behind the seat of the President of the Chamber in the Palais Bourbon. The subject does not seem to have been decided on, but it is to be associated with the history of France during the last twenty-five years. This panel, which is a large one, was during the monarchy of Juillet occupied by a picture representing the taking of the constitutional oath. During the Empire the place was covered by a green curtain.

THE foyer of the Grand Opéra is illuminated by means of the electric light; four burners of the Jablochhoff order have been placed there for the purpose. A chief object of this arrangement is to save the decorations by M. Baudry from destruction by the fumes of coal gas, which have already been highly injurious. It was hardly less necessary to improve the lighting of this hall, where the paintings were concealed rather than displayed by the gas.

A CORRESPONDENT writes:—"The liberal experiment of the Council of the Manchester Royal Institution in throwing open the Autumn Exhibition of Pictures every Sunday afternoon free of cost has proved a great success. The Institution has now been open from two to five o'clock on three successive Sunday afternoons, and the crowds, mostly composed of the working classes, which have thronged the rooms, are a gratifying response to the liberality of the Council in affording the boon. The attendance on the first Sunday was 4,500, on the second 4,550, and on the third 4,305, in all 13,355 visitors. It may be added that the conduct of the people has been most orderly, and that although the various works of art on exhibition have been entirely unprotected with railings or cords, not the slightest damage has been sustained. The Council have caused to be printed a few thousand catalogues, which have been handed to the visitors during the last two Sundays on their entering the exhibition, and which, in accordance with a printed request, have been duly returned on their leaving the building."

SOME antiquities excavated at Amathus, in Cyprus, are expected shortly at the British Museum. More are awaiting despatch to England.

It is proposed to restore the dome of the church of the Val de Grâce, in which are the

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well-known pictures by François Mignard, now said to need immediate attention. The estimate for these operations amounts to a million of francs.

THE death of M. E. T. Blanchard, a pupil of M. Cabanel's and a friend of Regnault's, is recorded. He obtained a first-class medal in 1874.

THE three statues recently unearthed in Milo have been purchased by the Greek Government, and lodged in the Museum at Athens, at a cost of over twenty-seven thousand drachmas. The most perfect of the three is a figure of Poseidon, said to be in the highest style of Greek art.

AN exhibition of the international character is to be opened at Bruges, from the 30th inst. until February 8th next. The Munich Exhibition has been closed.

M. JULES DAVID, the grandson of the painter, promises 'J. Louis David, Documents inédits et Souvenirs,' and also a "Suite d'Eaux-fortes d'après les Tableaux et les Dessins de J. Louis David, gravées par Jules David."

MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—FORTY-EIGHTH SEASON.—Conductor, Sir MICHAEL COSTA.—FINAL SERIES OF CONCERTS IN EXETER HALL, commencing on FRIDAY, December 20, with Handel's 'JUDAS MACCABEES.'—Subscriptions for Nine Performances, Two, Two-and-a-half, and Three Guineas each.—Office, 6, Exeter Hall, open from Ten till Five o'clock.

MR. C. L. GRUNEISEN.

AFTER some months of painful suffering, borne with quiet patience and resignation, Charles Lewis Gruneisen died at his house, 16, Surrey Street, Strand, upon the very day on which he would have completed his seventy-third year. He was born at Bloomsbury, on the 2nd of November, 1806; his father, a native of Stuttgart, was a fellow student and friend of Schiller, the poet, while he was at the Karlschule in that city. The elder Gruneisen settled in London, and became naturalized by Act of Parliament on the 23rd of December, 1796. Charles Lewis was educated at home in his early years, and after a short course of instruction at an academy in Pentonville, he went to Holland, there to complete his studies. He always retained a lively admiration of the character of the Dutch people, was conversant with the literature of the country, and spoke the language fluently. His earliest literary work was as sub-editor of the *Guardian*, a Conservative paper, to which he became attached in 1832, and the principles in politics which he may be said to have then adopted found in him a consistent and active advocate to the last days of his life. He had taken part in most of the important proceedings connected with the domestic politics, as well electoral as other, of his day, and he counted not only many correspondents among the most distinguished men of the period, both native and foreign, but also many who became his friends while labouring along with him for the Conservative cause. He was one of the founders of the Conservative Land Society, and for twenty years—from 1852—continued his connexion with that body as director and secretary.

In 1833 he was appointed editor of the *British Traveller*, a post he resigned to become editor of the foreign department, and subsequently general sub-editor, of the *Morning Post*. In the latter part of the year 1837 he went to Spain as war correspondent of the same paper during the Carlist rebellion, at which time the British aided the Queen Isabella with a force under Sir De Lacy Evans. Don Carlos conferred two crosses upon him, namely the cross of the order of Charles III. and the cross instituted to commemorate the victory of Los Navarros, the latter for having, at great personal risk, saved the lives of several prisoners who were about to be killed by the Carlists. This he did by making himself known, as a last resource, to the commander, as a Freemason, and interceding for their lives. When he was

himself taken prisoner by the Cristinos, and actually led out to be shot, he did not employ the like means on his own behalf, though it would have helped him out of a difficulty, as he trusted to his neutral position as an English journalist to obtain his release. He was imprisoned at Logroño, and after enduring considerable privation and suffering, was set free through the influence of Lord Palmerston and Count Molé, at that time premier to King Louis Philippe. After 1839 he resided in Paris, and until the year 1844 was the correspondent of the *Morning Post* in that capital.

While in Paris he organized and caused to be carried on with great success a system of conveying correspondence between Paris and London by means of Antwerp carriers and other ways, at that time, before the day of the electric telegraph, considered to be a most remarkable and spirited venture. His letters to the London papers, especially in matters of music, had great weight in influencing the reception of artists and their works when they appeared in this country, and as his judgment was good, and as he had, moreover, a happy knowledge of all that was best suited to gratify the public taste, subsequent events generally proved the wisdom of his opinions.

A paper was started in 1844, with the title of the *Great Gun*, and, upon his return to London, he was made the editor; at the same time he was the recognized musical critic of the *Morning Post*, a paper in whose interests he had suffered much, and for which he had done much. He was musical critic for the *Britannia* and *Illustrated London News* for some years, but he resigned on being appointed special correspondent of the *Morning Herald*, his duty being to follow and record the visit of the Queen and Prince Consort to Germany. He was for a short time, from 1846, musical critic of the *Morning Chronicle*, and in 1847 was one of the founders of the Royal Italian Opera at Covent Garden. During his connexion with this scheme he was entrusted by Meyerbeer with the score of his opera 'Le Prophète,' with instructions to withhold or produce it, as he thought fit. The theatre was then in the hands of a commonwealth, formed by the artists of the company, with the late Mr. Gye as manager. The fortunes of the house were at a low ebb. The opera was produced, and a tide of prosperity flowed freely, and success was assured. Mr. Gruneisen was also for a little time musical critic of the *Standard* newspaper, and in 1870 succeeded Mr. Campbell Clarke as musical critic of this journal, and continued so to act till the end of last September. He also supplied a weekly column of musical gossip to the *Queen* newspaper until his death. He was an active supporter of the Royal Literary Fund, and one of the trustees of the Newspaper Press Fund.

In his character he was large hearted and generous, free, outspoken, and independent in his opinions, and ever willing to give both time and money to serve the distressed. A lover of right and truth, he was never slow, either with word, pen, or deed, to defend and maintain his convictions. The many firm friends he leaves behind will miss no one more honest, straightforward, and just than Charles Lewis Gruneisen.

HER MAJESTY'S OPERA.

THE performance of 'Les Huguenots' last Saturday, with a mostly familiar cast, including Madame Pappenheim, Madame Trebelli, Signor Fancelli, and Signor Rota, might be dismissed with a mere word of record but for the fact that the part of Queen Marguerite, which was to have been played by Mdle. Ilma di Murska, was, in consequence of the indisposition of that lady, undertaken at a very short notice by Mdle. Lido. It would be an injustice to that able artist not to mention the excellent manner in which she sang the difficult music allotted to her. By her performance of the opening scene, as well as in the following duet with

Raoul, she proved herself, as on previous occasions, a most excellent vocalist, who will certainly be a very valuable member of Mr. Mapleson's company. The rendering of the opera as a whole was fair, without being of any remarkable excellence.

Mdle. Ilma di Murska being still indisposed on Monday, Mdle. Lido once more replaced her, the character being Filina, in 'Mignon.' On Tuesday, however, the Hungarian artist had entirely recovered her powers, and gave an interpretation of Gilda, in 'Rigoletto,' scarcely less remarkable than in former years. Signor Partaleoni assumed the title rôle in Verdi's fine but gloomy opera, his efforts being forcible in a dramatic sense, though open to the charge of exaggeration. The character is one in which it is difficult to draw the line between tameness and melo-dramatic buffoonery. Signor Fancelli as Il Duca and Madame Trebelli as Maddalena displayed their accustomed abilities in those familiar assumptions. Signor Pinto was an adequate representative of Sparafucile.

Remarks on the performance of 'Robert le Diable' on Thursday, and of 'Le Nozze di Figaro' on Friday, must necessarily be postponed.

An extraordinary announcement is made, to the effect that Madame Marie Roze will appear as Mignon on Wednesday next "for the first time in England." Frequenters of the opera will not need to be reminded that the French artist undertook the rôle during the recent summer season, after the departure of Madame Christine Nilsson.

CRYSTAL PALACE CONCERTS.

A REMARKABLY fine performance of Mendelssohn's 'Scotch' Symphony opened the concert last Saturday, while, as a strong contrast, a selection from the third act of Herr Wagner's 'Meistersinger,' arranged for concert purposes, was the concluding number. Herr Wagner's music, especially in his later works, is so intimately connected with the stage that when severed from it much of the effect is necessarily lost. The selection given on Saturday, which comprised the introduction to the third act, the dance of apprentices, and the procession of the Master-singers, no doubt suffers less when deprived of its scenic associations than many other parts of the work; but it is impossible not to help feeling that it is heard to a disadvantage and that Herr Wagner would have been wiser to have carried out his own theory, that theatrical music should not be heard except in the theatre.

A Prelude and Fugue (MS.) by Mr. Francis Davenport formed the novelty of the afternoon. Mr. Davenport, as many of our readers may remember, won the first prize offered for a symphony by the managers of the Alexandra Palace a few years ago. We cannot but think that a performance of that work would have shown his abilities in a more favourable light than the piece given on Saturday. In writing a prelude and fugue Mr. Davenport has essayed probably the most difficult of all musical forms to handle successfully. So far as technical construction is concerned, the composition of a fugue is a mere question of study; but unless there be more in the work than simply correctness of form, it degenerates into a student's exercise. Of the great composers of the past century, Mozart seems to have been almost alone in the art of breathing into the dry bones of counterpoint the breath of life. The overture to the 'Zauberflöte' and the *finale* to the 'Jupiter' Symphony are imperishable monuments of the combination of science with genius. But even Beethoven, unequalled in his command of the orchestra, fails comparatively when fettering his imagination with the rules of strict composition. His only orchestral fugue (that in the Overture in c, Op. 124), is one of the weakest of his instrumental works. It is, therefore, no discredit to Mr. Davenport if he should in his Prelude and Fugue have obtained no more than

a succès d'estime. The work as a whole must be pronounced dry, but the counterpoint shows much ability.

Miss Bessie Richards made her first appearance as pianist at these concerts in Hiller's Concerto in F sharp minor. With every desire to encourage young artists, it is impossible honestly to commend her performance. Her technique appeared insufficient for the task she had set herself; many of the passages were painfully indistinct, and the whole rendering of the Concerto can only be described by the word unfinished. Miss Richards is by no means without natural gifts; she has evidently considerable ability; but she has been ill advised in presenting herself to an audience like that of the Crystal Palace Concerts in her present immature condition. It is the truest kindness to her to say that she should work steadily towards perfecting her mechanism, which at present leaves very much to desire. In this way, and in this only, she may hereafter take a high place in the profession.

Madame Schuch-Proska and Miss Hope Glenn were the vocalists on Saturday, the former lady more than confirming the favourable impressions made at the preceding concert. Miss Glenn, who appeared at Sydenham for the first time, possesses a rich and sympathetic contralto voice and sings with true feeling. From a technical point of view there is still room for improvement, but she gives great promise for the future, and if she studies she will be a valuable addition to the ranks of our vocalists.

MONDAY POPULAR CONCERTS.

The twenty-second season of these most admirable concerts was inaugurated last Monday at St. James's Hall. The whole history of Mr. Chappell's spirited enterprise is now so well known that it is needless to repeat an oft-told tale. It will suffice to say that the numerous audience assembled for the opening night amply proved how thoroughly the efforts made to popularize classical chamber music are appreciated by those for whose benefit they are intended.

The programme of Monday's concert may be fairly taken as representative, containing as it did one work given for the first time at these concerts, and three which had been more or less frequently heard. The work given for the first time was Haydn's Quartet in F flat, Op. 50, No. 1. The whole series of eighty-three which the old master has left us contains nothing more characteristic of his style than this work, though some of the later ones may possibly surpass it in breadth of outline and maturity of conception. The melodic beauty of the first *allegro*, the grace and tenderness of the variations which form the slow movement, the piquancy of the minuet, and the mingled humour and science of the *finale* are in Haydn's best manner. The quartet was led to absolute perfection by Madame Norman-Néruda, whose playing has gained considerably in power and volume of tone, without losing its exquisite quality, its purity of intonation, or that peculiarly feminine charm which is one of its chief attractions. If in one of Beethoven's greater quartets Madame Néruda could not equal Herr Joachim, it may safely be said that in Haydn, Schubert, or Schumann she is unsurpassable. She was ably supported by Messrs. L. Ries, Zerbini, and Piatti, the *ensemble* being, as is always the case at these concerts, simply faultless.

The remaining works given on Monday, having been all previously heard in St. James's Hall, need only a word of record. Rubinstein's most interesting, though somewhat diffuse, Sonata in D, Op. 18, for piano and violoncello was very finely played by Mdle. Janotha and Signor Piatti, while Vitali's Chaconne for violin was no less excellently given by Madame Norman-Néruda; the three artists last named also joining in a performance of Beethoven's Trio in

E flat, Op. 70, No. 2, this being the sixteenth performance of the work at these concerts.

The vocalist of the evening was Miss Lillian Bailey, who, in a song from Handel's 'Alessandro', and in the well-known 'Und ob die Wolke' from the 'Freischütz,' created a most favourable impression, not only by her excellent voice but by her artistic style of singing. Her rendering of Handel's difficult and florid song was an admirable specimen of good vocalization.

Among the arrangements announced for coming concerts may be noticed the engagement of Mr. Charles Halle for Saturday, November 15th, and Monday, December 1st, and of Mdle. Anna Mehlig for Monday, November 24th. Madame Norman-Néruda will be the violinist at all concerts until Christmas, excepting Saturday, December 6th, and Monday, December 8th, while Herr Joachim is expected in February, and will remain till the end of the season.

Musical Gossip.

MR. ARTHUR MATTHISON had a difficult task in adapting M. Léon Vasseur's *opéra bouffe*, 'Le Droit du Seigneur,' for presentation to an English audience. The original libretto contains matter wholly objectionable in a moral sense, and Mr. Matthison has accomplished the requisite pruning and cleansing of the story very creditably. The new version, to which he has given the title of 'Marigold,' is neither *opéra bouffe* nor *opéra comique* pure and simple, but contains elements common to each form of art. As with the libretto, so with the music. Without possessing any originality, M. Vasseur seems to have the happy faculty of being able to utilize the thoughts of many composers who have laboured in diverse schools. Some portions of the music in 'Le Droit du Seigneur' display the highest ingenuity, and a knowledge of effect worthy of being turned to account in a serious opera. Other numbers are in the most vulgar and degraded style of *opéra bouffe*. The performance at the Olympic Theatre is remarkably good as regards the chorus, orchestra, and *mise en scène*, but below mediocrity in respect of many of the principal characters. Miss Kate Sullivan, Mr. Mudie, and Mr. Dwyer alone display the vivacity and humour essential to work of this description.

We learn that the pitch at the Royal Italian Opera is to be lowered next season to the *diapason normal*. This alteration, which will involve an outlay of more than 1,000*l.* for new wind instruments, has been decided upon mainly at the instance of Madame Adelina Patti, whose voice has deepened considerably of recent years at the expense of her upper register. M. Lassalle, the eminent baritone, is also said to find the difference of pitch between the Paris Grand Opéra and Covent Garden very embarrassing.

NEUMEYER HALL, the latest addition to the list of London concert-rooms, was inaugurated on Wednesday by a *concert d'invitation*. The building is in Hart Street, Bloomsbury, and therefore cannot be said to be inconveniently situated for its purpose. It is nearly square in shape, and has a seating capacity for about three hundred persons—a suitable number for pianoforte recitals or chamber concerts. Criticism of the performance on Wednesday is, of course, not required, but it may be mentioned that Hofmann's very charming 'Minniespiel' Waltzes, for vocal quartet and pianoforte duet accompaniment, formed an attractive item in the programme. The executants were Miss Marie Wurm, Miss Marriott, Miss Annie Marriott, Miss Cravino, Mr. Frank Boyle, and Mr. Fred. King.

HERR HENSCHEL will give an orchestral and choral concert on Tuesday, December 2nd, at St. James's Hall. The programme will include the Symphony, No. 1, in C minor, of Brahms, the same composer's 'Triumphlied' for eight-

part chorus and orchestra, Op. 55, and Herr Henschel's setting of the 130th Psalm. Mr. Joseph Barnby will conduct the last work, and Herr Henschel the remainder of the programme.

MESSRS. WEEKES & Co. are about to publish a cantata entitled 'Silvia, an Idyl,' by Seward Mariner and Louis N. Parker. It is said to be written in a novel form.

THE Glasgow Choral Union have just issued the prospectus of their sixth series of choral and orchestral concerts. Between December 9th and January 27th four choral and six orchestral concerts will be given, the former under the direction of Mr. H. A. Lambeth, and the latter under that of Mr. Manns. The choral works announced for performance are Rossini's 'Moses in Egypt,' the 'Messiah,' Mendelssohn's 'Hymn of Praise,' a selection from Mozart's 'Requiem,' and Beethoven's Choral Symphony, while the orchestral programmes include not merely many standard works, but a considerable proportion of novelties. The orchestra, led by Herr Franke, numbers fifty-six, including many London professors of eminence, while the chorus, of about four hundred voices, consists of the members of the Glasgow Choral Union.

At Leamington parish church a fine organ of three manuals, by Hill & Son, was inaugurated last week by Sir Herbert Oakeley. In connexion with the occasion some special services were held, at one of which Sir Frederick Ouseley preached, and Handel's 'Messiah' was given in the church on Wednesday, with band and chorus, the solos being sung by Mr. Santley and other eminent vocalists.

M. CHARLES LECOCQ has scored another success with his new opera, 'La Jolie Pèrse,' which was produced at the Théâtre de la Renaissance, Paris, on the 28th ult.

MESSRS. J. S. SHEDLOCK AND RUSSELL LOCHNER gave the first Musical Evening of their second series at the Lancaster Hall, Notting Hill, on the 29th ult., assisted by Madame Frickenhaus, Miss Damiani, Messrs. Henry Holmes, Lasserre, and Frank Ward. The very excellent programme included among other items Beethoven's Trio in E flat, Op. 1, No. 1, Goetz's Trio in G minor, and Bach's Pastorale in F for the organ. The hall was well filled.

The second of Mr. Edmund Woolhouse's Classical Concerts was given at the Highbury Athenæum last Tuesday.

The first subscription concert for the present season of the Borough of Hackney Choral Association took place on Tuesday evening at Shore-ditch Town Hall, under the direction of Mr. Ebenezer Prout, when Mr. Prout's cantata 'Hereward,' composed for the Association, was given for the second time. The soloists were Mrs. Osgood, Miss Jessie Jones, Miss Marian Williams, Mr. W. Shakespeare, and Mr. Frederic King.

The programme of the third Gewandhaus Concert at Leipzig on October 23rd included the Overture to 'Euryanthe,' Haydn's Symphony in E flat, a new MS. Concerto for Violoncello, composed and played by Herr D. Popper, two ballet airs from Monsigny's opera 'Aline, Reine de Golconde,' two short violoncello solos, and vocal pieces sung by Frau Moran-Olden of Frankfurt-on-the-Maine.

FRAÜLEIN BERTHA MEHLIG, a younger sister of the well-known pianist Anna Mehlig, will make her first appearance in public during the present season.

HERR HEINRICH HOFMANN's opera 'Aennchen von Tharau' was performed on the 12th ult. at Königsberg, and was very warmly received. The village of Tharau is situated within a few miles of Königsberg, and especial interest was given to the performance from the fact that the scenery was copied from nature.

A NEW *opéra comique* in three acts, entitled 'Pâques - Fleuries,' the music by M. P. Lacome, was produced with success at the

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Théâtre des Folies Dramatiques, Paris, on the 21st ult., and is well spoken of by the critics.

HERR RUBINSTEIN's latest opera, 'Kalaschnikoff, the Merchant of Moscow,' is to be produced for the first time at the Russian opera, St. Petersburg, next February.

HERR VON HÜLSEN, Director of the Royal Opera at Berlin, has engaged a new singer, Fräulein Nevada, from Vienna, who is said to possess a phenomenal voice, and from whom great things are expected. She will make her first appearance in Berlin next January.

HERR JULIUS STOCKHAUSEN will next September sever his connexion with the Frankfort Conservatorium, and establish a singing school of his own.

DRAMA

LYCEUM.—'MERCHANT OF VENICE.'—SOLE LESSEE AND MANAGER, Mr. HENRY IRVING.—Every Evening (Wednesday excepted), at Eight o'clock, will be presented Shakespeare's Comedy of 'The Merchant of Venice.' SHYLOCK, Mr. IRVING. Messrs. Forester, Barnes, F. Cooper, Elwood, Pinero, Forbes, Beaumont, Tyrars, Johnson, C. Cooper, Carter, Medinas Alma Murray, Florence Terry, and Miss Ellen Terry. The Scenery has been painted by Mr. Hawes Craven, Mr. H. Cuthbert, Mr. Walter Hann, and Mr. William Telbin. The incidental Music specially composed by Mr. Hamilton Clarke, and will be executed by a selected Choir and Full Orchestra. The Costumes by Auguste & Co. and Mrs. Reid. Box Office open Ten till Five.—'HAMLET,' WEDNESDAY NEXT, November 13th, at 7.30.—Stage Manager, Mr. H. J. Lovelady; Acting Manager, Mr. Brian Stoker.

THE WEEK.

LYCEUM.—Shakespeare's 'The Merchant of Venice.'
DRURY LANE.—Shakespeare's 'King Henry V.'

THE performance of 'The Merchant of Venice' at the Lyceum is remarkable in many respects. Considered as interpretation it is superior to anything of its class that has been seen on the English stage by the present generation, while as a sample of the manner in which Shakespeare is hereafter to be mounted it is of highest interest. In thus speaking we do not confine our praise to what may be called the upholstery portion of the accessories. An immense stride has been made in the direction of a thoroughly satisfactory presentation of the early drama, and the foundation is established of a system of performances which will restore Shakespeare to fashion as an acting dramatist, and will render attractive to the student, whatever his culture, that observation of the acted drama of Shakespeare which is indispensable to a full estimate of his powers. A background which is at once striking, natural, and unobtrusive is supplied, and from this the action receives added intelligibility. Constant attention has been paid to the trial scene, and one actor of eminence after another has contributed something to the fidelity or the dramatic value of the representation. Mr. Irving has, however, found something new and striking to add to this scene, and the presence, in the crowd of spectators of the trial, of a knot of eager and interested Jews, among whom the sentence condemning Shylock to deny his religion falls like a thunderbolt, and the explosion of popular wrath against this body which the result of the trial produces, are instances of ingenious and intelligent explanation and comment in the shape of action.

There are those doubtless who will regard such additions as futile or worse. Their effect upon the vivacity of the interpretation and upon the interest of the public is, however, great, and there is nothing whatever in the play itself to render such things impertinent. It has been the fashion of late to close the performances of 'The Merchant of Venice' at the end of the trial scene, and

to bring down the curtain upon the defeat and despair of the Jew. A natural result of this course has been to foster the delusion that the play is a tragedy. It is in truth a romantic drama; it might even be called a tragi-comedy set in a fantastic framework which is indispensable to the plot. That a very serious interest is inspired in Shylock is true. It is, however, highly improbable that an audience of Shakspeare's time, when prejudice against Jews still existed, felt the tragedy of the story as it has since been felt. In the very dislike to the Hebrews which animated those whose fathers or grandfathers might have seen them burned at the stake was found the cause why the notion of tragedy never suggested itself to early audiences. That Shylock to the time of Macklin was presented as a comic character is known, and the description by Macklin of the difficulties he encountered in trying to substitute the Jew of Shakspeare for that of Granville, Lord Lansdowne, is one of the most familiar of theatrical anecdotes. When the last act is put on the stage, the extreme sadness of the central interest ceases to be felt. Lord Lansdowne in his last act presents Lorenzo and Jessica rejoicing over Shylock's enforced apostasy. Shakspeare, with infinitely higher taste, makes no mention of the Jew except when Nerissa instructs Lorenzo and Jessica that they are chosen his heirs. To an audience, indeed, of the time of Shakspeare the penalty undergone by Shylock can scarcely have presented itself as very serious. Taking, then, 'The Merchant of Venice' to be what it is, a play founded on one of the stories of the 'Pecorone' of Ser Giovanni Fiorentino, with the substitution of the story of the three caskets, which comes from the 'Gesta Romanorum,' for that of a species of Circe who in the Italian story sends her lovers to sleep by means of a potion and by a not too modest expedient robs them of their treasures, it must be classed with the romantic comedies. As such it lends itself readily to the kind of additions now made, and the revels in the Venetian streets and the pictures of a gay and frolic life are altogether in keeping. It may be incidentally mentioned, as it is a fact on which little if any stress has been laid, that Shakspeare's indebtedness to the Italian novel does not end with the character of Shylock and the attempted exaction of the forfeit. The scene of the framework or underplot, which in the story is more closely welded into the main action than in the play, is Belmonte, and the court of the lady, who is a widow, is not unlike that of Portia. Her waiting-woman, moreover, is wedded by Giannetto, the hero, to his friend Ansaldo, who may answer to Gratiano. Of none of these things is there any trace in the story from the 'Gesta Romanorum,' which is supposed to have supplied the idea of the caskets.

Mr. Irving's presentation of Shylock is in his later and happier vein. It is too restless in the scene with Tubal, the violent shaking of the head and one or two similar things suggesting snappishness rather than passion. In some respects, however, it has singular merits. The final exit of the Jew is one of the most impressive things we can recall; the comedy passages are introduced with full effect, and the melancholy and dignity

of Shylock are finely shown. The entire performance is thoughtful and scholarly, and likely to raise Mr. Irving's reputation. Whether in one belonging to a persecuted race there should be so open valiancy of hate, or whether more servility is to be expected, is a matter on which keen controversy may be waged. The beauty of Miss Terry's Portia is incontestable. An instance of perfect exposition is presented, and the business introduced is always subtle, poetical, and significant. Got up in exact imitation of those stately Venetian dames who still gaze down from the pictures of Paolo Veronese, Miss Terry looks in every respect the Lady of Belmont of the story or the play. Her delivery is just and pure, and her performance is a remarkable instance of interpretation. In other respects the representation is noteworthy for general excellency of bearing and for *ensemble* rather than for the merit of single performances. Mr. Johnson's Launcelot Gobbo deserves, however, praise for its moderation, and the Jessica of Miss Alma Murray, the Bassanio of Mr. Barnes, the gallants (Salanio, Salarino, Gratiano, and Lorenzo) of Messrs. Elwood, Pinero, Cooper, and Norman Forbes, form portions of a representation that may be pronounced satisfactory. There were shortcomings in the delivery of the verse, and there were other respects in which improvement might be effected. So considerable an advance is, however, this representation upon anything previously seen, censure seems churlish. The reception of the performance was enthusiastic.

In striking contrast with the performance of 'The Merchant of Venice' at the Lyceum is that of 'King Henry V.' with which Drury Lane reopened. In this general effect is aimed at and obtained, and little pains are taken with individual characters. Mr. Rignold, who plays the king, has a fine presence and manly bearing and a good delivery. His subordinates are, however, for the most part unused to niceties of rhythm, and a knowledge of the fact that the play was in blank verse rested on previous information, but was scarcely to be ascertained by observation. There was, however, plenty of bustle and action, and the whole was a pageant of a kind which at Drury Lane has long been accepted as a Shakspearian performance. Once more the assumption was renewed, and the spectacle, albeit one act passed in dumb show, was received with high favour.

Dramatic Gossip.

'NICHOLAS NICKLEBY' has been revived at the Adelphi. The chief features of interest consist in the assumption by Mr. Hermann Vezin of the part of Newman Noggs, the performance by Mr. Henry Neville of John Browdie, and the presentation of Squeers by Mr. J. G. Taylor. As usual, the element of caricature prevails in the interpretation.

'UNLIMITED CASH,' the version of 'Les Trente Millions de Gladiator,' ran for four nights only at the Gaiety, and was then replaced by Mr. Byron's comedy of 'Daisy Farm,' transferred from the morning to the evening performances.

THE death of Mr. J. B. Buckstone has been long anticipated in more senses than one. His part in the drama of life was active, and he was, while he retained his faculties, a busy and earnest advocate of the stage as well as an able

actor and a successful dramatist. It used to be his special delight by the mere sound of his voice to provoke a shout of laughter before he appeared upon the stage, and in this effort he rarely failed of success. His popularity was largely due to his eccentric physiognomy and voice, but he was none the less one of the most mirth-inspiring actors of the day. He cannot be said ever to have created a part in any other fashion than compelling it to wear his own identity. So successful was he, however, in this, he rarely if ever failed with his audiences. In his hands, indeed, the clowns of Shakspeare and the comic servants of Sheridan were as droll as Mr. Buckstone was himself. Droller they could not easily be, the very sound of the ripe unctuous voice being an irresistible appeal to laughter. Mr. Buckstone's best known pieces, mostly adapted from the French, are 'Luke the Labourer,' 'The Wreck Ashore,' 'Victorine,' 'The Green Bushes,' 'An Alarming Sacrifice,' 'Good for Nothing,' and the 'Flowers of the Forest.' More than a hundred and fifty pieces, ranging from comedy to farce, are assigned him. His first appearance in London took place in 1823 at the Surrey Theatre, when he played Ramsay the watchmaker in 'The Fortunes of Nigel.' According to 'Men of the Time' Mr. Buckstone was seventy-seven years of age.

On the 10th of December a well-deserved benefit will be given to Mr. W. Belford, an actor whose reputation dates from the time of the Phelps revivals at Sadler's Wells. The 'Two Roses' will then be given, with Mr. Irving in his original part of Digby Grand, and with the first cast so far as this can be obtained. Subsequently the trial scene from 'Pickwick' will be played by Mr. Toole and other leading actors.

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